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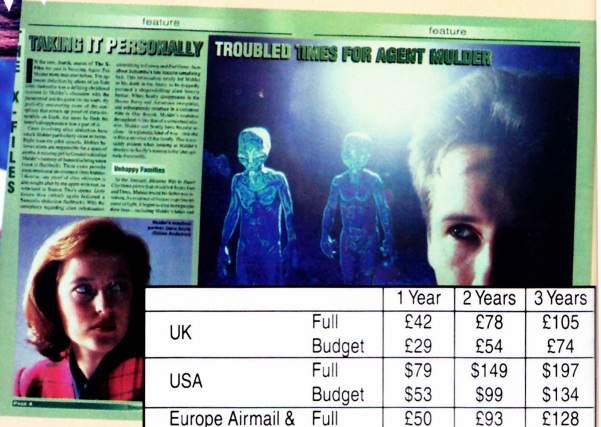

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Editorial

It will soon be time for the Autumn (aka Fall) tv seasons to start. In the States the fifth **X-Files** season is growing closer, while in the UK on terrestrial television its fourth season is about set to start. The question we have asked on our cover is what will the BBC do? As we reported previously, the satellite channel Sky 1 took minutes out of the episode *Home*. Will 'Nanny BBC' live up to its reputation and edit even more severely, or will it choose to not even show the episode at all? We'll be keeping an eye on what happens to **The X-Files**' grim fourth season...

The next issue of *TV Zone* is published 11th September.

Jan Vincent-Rudzki

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For our Fantasy Flashback the Caped Crusader meets the Green Hornet in this special cross-over two-part story

THE HUNGER

The new 22 episode bizarre anthology series premièring on the US Showtime cable network is produced by the brothers Tony and Ridley Scott plus Jake Scott directing occasionally. Terence Stamp is the host, who lives in a huge mausoleum surrounded by a collection of weird objects and has probably lived for many lifetimes. He links each story offering some philosophical or emotional insights. Ridley Scott says the word hunger is associated with yearning and when put together they form a sinister undertone. Most of the directors come from either the rock video world or advertising.

The series commenced on 11th July followed by a 90 minute series première trilogy of stories on 20th July.
(US Showtime airdate 11 Jul) *Room 17* Writers Mark Nelson and Craig Miller, Director Erik Canuel, Main cast Curtis Armstrong. A middle-aged loser is enslaved by an image which appears to him on the tv screen of a motel room.

(20 Jul) *Menage a Trois* [working title 'A Little Death'] Writers Jordan Katz and Vy Vincent Ngo based on a story by F Paul Wilson, Director Jake Scott, Main cast Karen Black, Daniel Craig, Lena Headey, Amanda Ryan, Jason Flemyng and Phil Casnoff. A wheelchair-bound spinster possesses the body of her nubile maid while she sleeps.
The Swords Writer Howard A Rodman based on a story by Robert Aickman, Director Tony Scott, Main cast Amanda Ryan, Balthazar Getty, Timothy Spall, Jamie Foreman, Joe Duttine, Billy White and, Steven Sweeney. An American man falls in love with a British carnival performer who is under a spell which prevents her from feeling pain.
Necros Writers Steven and Audrey Salzburg based on a story by Brian Lumley, Director Russell Mulcahy, Main cast Philip Casnov, Celine Bonnier, Leonardo Cimino, Tony De Santis, Marcello Pansera, Sacha Cantor, Lidia Russo, Melissa Pirierra, David McKeown, Marc Desourdy, Anne-Marie Brown, Richard Jutras, Gregory Calpakis and Tony Calabretta. A holidaying doctor falls under the spell of an exotic woman whose former lover is believed to be a vampire.

(27 Jul) *The Secret Shih-Tan* Writer David Preston, Director Russell Mulcahy, Main cast Jason Scott Lee and Kenneth Welsh. A gourmet persuades a chef to prepare an old, forbidden recipe, which in the past has driven many other chefs who have prepared it insane.

Other stories (in no particular order) are provisionally:
The Face of Helene Bournouw Writer Cordwainer Bird, Director Richard Ciupka, Main cast Stephen McHattie and Jayne Heitmeyer. A married professor is stalked by a woman who is sure that he is seducing her telepathically. Cordwainer Bird is a pseudonym for Harlan Ellison which seems to indicate that he was unhappy with what was done to his script
But At My Back I Always Hear Writer Marianne Ackerman, Director Patricia Rozema, Main cast Michael Gross and Karen Elkin. A magazine writer becomes besotted with a supermodel who is so beautiful she literally drives men mad.
Footsteps Writer Gerry Wexler, Director Jim Kaufman, Main cast Paul Anthony Stewart and Sofia Shinas. A female vampire dines out in Paris on a number of men!
Red Light Writer David Schow, Director Christian Dugay, Main cast Thomas Arana and Liliana Komorowska. A supermodel finds out that cameras are devouring her soul.
The Other Woman Writer David Taylor, Director George Mihalka, Main cast Joanna Cassidy and Nick Campbell. A woman finds herself reliving her own death at the hands of her lover's wife time and time again.
The Beautiful Vampire [working title 'Clarimonde'] Writer Gerry Wexler, Director Tom Dey, Main cast David La Haye. A priest confesses to leading a double life as a man of the cloth by day and a lecher by night.
Bridal Suite Writer Claire Noto, Director Erik Canuel, Main cast Sally Kirkland. The strange tale of a hotel bed that swallows newly-weds.
The Sloan Men Writer Bruce Smith, Director Darryl Wasyk, Main cast Margot Kidder. The mother-in-law of a new bride attempts to convince her that her husband is not of this Earth.
Plain Brown Envelope Writer Terry Curtis Fox, Director Michel David, Main cast Jesse Borrego. A hitch hiker ends up stranded with some unusual cargo in the back of a truck.
A Matter of Style Writer David Shore, Director John Hamilton, Main cast Chad Lowe. A young social misfit becomes equally incompetent as a vampire.
Anais Writer Terry Curtis Fox, Director Darrell Wasyk, Main cast Nick Mancuso. A lonely businessman has a fantasy affair with a woman he sees in a park.
I'm Dangerous Tonight Writer Jerry Wexler, Director Russell Mulcahy, Main cast Esai Morales. A designer dress induces its wearers to become killers.
Fly-By-Night Writer Terry Curtis Fox, Director Pierre Dalpe, Main cast Giancarlo Esposito. An asylum inmate sees her fellow prisoner whom she believes is a vampire as her source of deliverance.
No Radio Writer Marianne Ackerman, Director Howard Rodman, Main cast Bruce Ramsay and Amanda de Cadenet. A deadly love affair.
Lighthouse Writer Bruce Smith, Director Darrell Wasyk, Main cast Bruce Davison. In an attempt to avoid all human contact, a bitter man becomes a caretaker in a solitary lighthouse.
The River of Night's Dreaming [Working title 'Murder Brides'] Writer Bruce Smith, Director John Warwicker, Main cast Ann Turkel. A female prisoner escapes and takes refuge with an old woman and her maid but discovers the ensuing *ménage à trois* is worse than any prison.
Hidebound Writer Gerry Wexler, Director Jeff Fazio, Main cast Brooke Smith. A female security guard is stalked by monsters at a building site.

UK - New Season

The futures of Bravo and TCC are reported to be under review following a restructuring of their owner Flextech. Both channels obtain weak audience shares in homes with satellite and cable, Bravo averaging 1% and TCC 0.3% (about the level which has led to the demise of Sky 2 – see below).

1 The first terrestrial showing of **The X-Files** Season Three cliff-hanger *Talitha Cumi* is provisionally scheduled for 3rd September following on from the Season Two re-runs. The BBC claimed its delay was for audience continuity reasons but we all know that Dunblane's anniversary was around its original planned airdate. Season Four will follow on a week later.

2 **VR.5**, starring Lori Singer, will have its first terrestrial broadcast commencing 5th September in the slot recently vacated by **Space: Above and Beyond**. **Battlestar Galactica** and **Sliders** Season Two are provisionally scheduled for the first week in September. (Richard Hatch has co-written the first of three new **Galactica** books and Universal is reportedly interested in making an updated series – new **Star Wars** movies' box office depending). Also watch out for an Emmy nominated performance by David Duchovny as himself when **The Larry Sanders Show** returns. Other fare in BBC2's new season includes **Flightpaths to the Gods**, about the Nasca Lines in Peru which Erich Von Danekin claimed provided evidence of visits from extraterrestrials, and **Stephen Hawking's Universe**.

New episodes of **The Burning Zone** arrive on 15th September with the cast change of Bradford Tatum who replaced Jeffrey Dean Morgan and Tamlyn Tomita from Episode 13. These continue on weeknights until 23rd followed by a complete series re-run. To celebrate the 30th anniversary of **The Prisoner**, first shown on 29th September 1967, the complete series will be broadcast on weeknights from 8th to 30th – the annual pilgrimage by Six of One to Portmeiron (15th to 17th August) will be particularly celebratory as it is also that organization's 20th anniversary. **Alien Nation** returns on a daily basis from 1st before being superseded by **Planet of the Apes** from 22nd. **The New Twilight Zone** finishes on 7th while alien animation **The Head** is back at weekends from 27th. **Leslie Nielsen's Unbalanced World**, which takes the lid off "gloriously strange" stories and eccentrics from the past and present, receives its UK television première on 27th. Film season ***Blaxploitation*** includes Afro versions of the Dracula legend in **Blacula** (1972) on 5th and **Scream, Blacula, Scream** (1973) on 26th.

4 As **Babylon 5** enters the Third Age of Mankind, reruns of the Linda Thorson age of **The Avengers** conclude on 29th August when Tara and Steed blast off into Space in *Bizarre*.

The station may soon be unbundled from Sky's premium movie channels following an ITC investigation into the way BSkyB markets its channels. A re-run of the first series of **Gargoyles** begins 1st September (Mondays to Saturdays). The mysterious **Ghostwriter** and Joe Lara **Tarzan** stories continue on Saturdays with the heavily Emmy-nominated **Touched By an Angel** on Sundays. Pilot movie **Sabrina the Teenage Witch** is re-screened on 17th.

The X-Men and **Goosebumps** continue until 6th and 7th September respectively with **Iron Man** and **The Fantastic Four** forming ***Marvel Action Hour*** from 8th. **The X-Men** take over a weekend slot from 13th.

The UK première of the relatively shortlived 1980s update of **Mission: Impossible** begins weekdays from 1st September. Peter Graves reprised his role as Jim Phelps in two series of 35 episodes which were shown in the US between '88 and '90. Beginning the same day is Yorkshire TV's **The Sandbaggers**, three series of which were shown on ITV in 1978 and 1980. The secret service drama runs for 20 episodes until 26th and stars

Roy Marsden, Richard Vernon, Ray Lonnen, Alan MacNaughton, Jerome Willis and Diane Keen. 1977 Yorkshire series **Raffles**, with Anthony Valentine as the gentleman burglar, starts on 7th. **The Casebook of Sherlock Holmes** concludes on 6th with feature length Holmes stories *The Master Blackmailer* and *The Eligible Bachelor* reshown on 20th and 27th. September will also see the **Cracker** stories *The Mad Woman in the Attic*, *To Say I Love You* and *One Day a Lemming Will Fly* plus anthology series **Night Thriller**. **Hawaii Five-O** is set to appear in the near future.

ITV Some regions are currently showing **Early Edition**. ITV's Autumn season is spearheaded by Sci-Fi thriller **The Uninvited** starring Douglas Hodge, Leslie Grantham, Lia Williams and Sylvestra Le Touzel and produced by **Timeslip/The Tomorrow People**'s Ruth Boswell. Provisionally due to start in the first week of October, it examines the possibility of the UK's leading figures being replaced by aliens. Children's series make up most of the rest of ITV's cult fare. **My Dad's a Boring Nerd** arrives on 28th August and features the fantasies of 13-year-old Kevin who envisions his British Standards Safety Officer father in rather more interesting roles such as a Hells Angel, a tank commander or a bank robber. **Knight School** starts on 4th September described as a cross between **Grange Hill** and **BlackAdder**. Set in the 13th Century at St Cuthbert's Academy for Young Knights, it stars Peter Jeffrey as headmaster Sir Hubert Grindcobbe and Roger Lloyd Pack as sadistic deputy Sir Baldwin De'Ath. A nine-part second series of BAFTA award winning **Roger and the Rottentrolls** written by Tim Firth about the knee-high characters dumped by Merlin in Yorkshire is provisionally due in late September. The first series was so successful that at times it obtained a 50% audience share.

NICKELODEON New episodes of **Sabrina the Teenage Witch** can be seen every day from 1st September. **The Secret World of Alex Mack** and **Captain Simian and the Space Monkeys** will be shown at weekends.

SCI-FI CHANNEL Satellite hours are increased by 20 hours a week with availability everyday from 8 pm to 4 am when the channel moves to Astra 1B transponder 24 on 1st September. Cable continues to start at 7.30 am. With UK and US campaigns to save **Dark Skies** well underway (e-mail UK_Save_DarkSkies@usa.net) the series moves to cable and satellite commencing Tuesday, 23rd September with Saturday reruns from 27th. Both slots are primetime. **Buck Rogers in the 25th Century** makes its début on the channel on 6th (cable and satellite) with daily episodes from 1st (cable only). **Space Precinct** concludes on 1st and goes into rerun mode the following week. In preparation for the forthcoming film, **Lost In Space** moves to Saturdays from 6th with selected stories in September being *The Reluctant Stowaway*, *War of the Robots*, *The Astral Traveller* and *Visit to a Hostile Planet*. The series also features as a Chain Reaction alongside **New Alfred Hitchcock** and **Voyage to the Bottom of the Sea**. **The Sci-Fi Channel's Guide to the Galaxy** is repeated on 6th.

SKY 1 Season Three of **Voyager** concludes with Borg action story *Scorpion* on 22nd September and is replaced on 29th by the long-overdue Season Five of **Deep Space Nine**. Appropriately on 3rd, **3rd Rock From the Sun** reaches the end of Season Two with hour-long 3-D episode *A Nightmare on Dick Street* (nominated for four Emmy Awards). US ***TV Guide*** wrote that it 'was a sumptious visual feast with dream sequences that combined vibrant 3-D effects with homages to seminal film directors' which include Kubrick, Fellini and Vincente Minnelli. **The Next Generation** moves into Season Six on 6th (what is about these numbers?!). There is a first showing of Emmy nominated **Simpsons** episode *Simpsoncalifragilisticexpiali(Annoyed Grunt)cious* and the awards presentation itself is being shown on 15th.

SKY 2 RIP: Aged One 1st September 1996 – 31st August 1997. As predicted several months ago when most of the top programmes were moved back to Sky 1, the death knell is taking

1996/7 PRIMETIME EMMY AWARD NOMINATIONS

The nominations for the 49th Annual Primetime Emmy Awards were announced on 24th July covering the period June 1996 to May 1997. The presentation will take place on 14th September and Sky 1 will be broadcasting highlights on 15th September.

Cult programmes among the nominations are: The X-Files **(12),** 3rd Rock from the Sun **(7),** Touched By an Angel **(5),** The Hunchback, The Odyssey, The Simpsons **and** Deep Space Nine **(4),** The Cape, Voyager, Stephen King's The Shining **(3),** Dark Skies, Early Edition **and** Gun **(2),** Sabrina the Teenage Witch, Babylon 5, Buffy the Vampire Slayer, Alien Nation: The Enemy Within, Xena: Warrior Princess, The Young Indiana Jones Chronicles: Travels With Father, Profiler, The Wubbulous World of Dr Seuss **(1)**

By category these are:

Comedy Series 3rd Rock from the Sun

Drama Series The X-Files

Mini-series The Odyssey; Stephen King's The Shining

Children's Programme The Wubbulous World of Dr Seuss

Lead Actor **(Comedy Series)** 3rd Rock from the Sun **(John Lithgow as Dick Solomon)**

Lead Actor **(Drama Series)** The X-Files **(David Duchovny as Agent Fox Mulder)**

Lead Actress **(Drama Series)** The X-Files **(Gillian Anderson as Agent Dana Scully);** Touched By An Angel **(Roma Downey as Monica)**

Supporting Actress **(Comedy Series)** 3rd Rock from the Sun **(Kristen Johnston as Sally Solomon)**

Supporting Actress **(Drama Series)** Touched By An Angel **(Della Reese as Tess)**

Guest Actor **(Comedy Series)** The Larry Sanders Show **(David Duchovny as himself)**

Guest Actor **(Drama Series)** Touched By An Angel **(Louis Gossett, Jr as Anderson Walker)**

Guest Actress **(Drama Series)** Touched By An Angel **(Diane Ladd as Carolyn Sellers)**

Writing
(Drama Series) - The X-Files: ***Memento Mori*** **(John Shiban, Frank Spotnitz, Chris Carter and Vince Gilligan)**

Direction
(Drama Series) - The X-Files: ***Musings Of A Cigarette Smoking Man*** **(James Wong)**
(Mini-series or Special) - The Odyssey: ***Part I & II*** **(Andrei Konchalovsky)**

Main Title Theme Music The Cape: ***Pilot*** **(John Debney);** Dark Skies **(Michael Hoenig);** Early Edition **(W G Snuffy Walden)**

Music Composition **(Dramatic Underscore)**
(Series) - The Cape: ***Pilot*** **(Louis Febre and John Debney);** Early Edition: ***The Choice*** **(W G Snuffy Walden);** The X-Files: ***Paper Hearts*** **(Mark Snow);** Xena: Warrior Princess: ***Destiny*** **(Joseph Loduca)**
(Mini-series or Special) - The Young Indiana Jones Chronicles: Travels With Father **(Laurence Rosenthal)**

Music Direction The Simpsons: ***Simpsoncalifragilisticexpiali(Annoyed Grunt)cious*** **(Alf Clausen)**

Music and Lyrics The Simpsons: ***Bart After Dark*** **(Alf Clausen, Music; Ken Keeler, Lyrics)**

Costume Design
(Series) - Sabrina, The Teenage Witch: ***Third Aunt From The Sun***; Voyager: ***False Profits***; 3rd Rock from the Sun: ***A Nightmare on Dick Street***
(Mini-series or Special) - The Hunchback

Art Direction
(Series) - Deep Space Nine: ***Trials and Tribble-ations***; The X-Files: ***Memento Mori***
(Mini-series or Special) - The Hunchback; The Odyssey: ***Part II***

Choreography 3rd Rock From The Sun: ***A Nightmare on Dick Street***

Cinematography **(Series) -** Gun: ***Ricochet***; Deep Space Nine: ***Apocalypse Rising***

Single-camera Picture Editing **(Series) -** The X-Files: ***Terma***; The X-Files: ***Tempus Fugit***

Hairstyling
(Series) - Deep Space Nine: ***Trials and Tribble-ations***; Voyager: ***Fair Trade***; 3rd Rock from the Sun: ***A Nightmare on Dick Street***
(Mini-series or Special) - The Hunchback; The Odyssey

Main Title Design The Burning Zone; Dark Skies; Gun

Make-up
(Series) - Babylon 5: ***The Summoning***; Buffy The Vampire Slayer: ***Welcome to the Hellmouth***; Deep Space Nine: ***Apocalypse Rising***; The X-Files: ***Leonard Betts***
(Mini-series or Special) - Alien Nation: The Enemy Within; The Hunchback; Stephen King's The Shining

The President's Award Touched By An Angel

Animated Programme **(one hour or less)** Duckman: ***Duckman and Cornfed in Haunted Society Plunders***; The Simpsons: ***Homer's Phobia***

Sound Editing
(Series) - The Cape: ***Pilot***; Profiler: ***Cruel and Unusual***; The X-Files: ***Tempus Fugit***
(Mini-series or Special) - Stephen King's The Shining: ***Part 3***

Sound Mixing
(Comedy Series or Special) - The Simpsons: ***Brother from Another Series***; 3rd Rock from the Sun: ***A Nightmare on Dick Street***
(Drama Series) - Voyager: ***Future's End, Part I***; The X-Files: ***Tempus Fugit***
(Drama Mini-series or Special) - Apollo 11

There was an embarrassing mistake when the nominations were announced caused by computer error with Friends **read out in the Best Comedy series category erroneously in place of** 3rd Rock from the Sun. **By overlaying this year's nominees, four which were unchanged from last year, over the previous file and forgetting to save, the script for the press conference failed to record the change.**

Books Update

Please note: The list is subject to change
PUBLISHERS: BBC Audio (BBA), BBC Books (BBC), BBC Multimedia (BBM), Boxtree (Box), HarperCollins Audio (HCA), HarperCollins Voyager (HCV), Pan (P), Simon & Schuster Pocket Books (S), Titan (T), Virgin (V)

DOCTOR WHO

OCTOBER 1997

6th *War of the Daleks* (John Peel) Doctor 8/Sam p/bk £4.99 (BBC)
Illegal Alien (Mike Tucker & Robert Perry) - Doctor 7/Ace/Cybermen p/bk £4.99 (BBC)
A Book of Monsters (David J Howe) h/bk £15.99 (BBC)
Book of Lists (Justin Richards/Andrew Martin) p/bk £5.99 (BBC)
Who on Earth is Tom Baker? (Tom Baker) autobiography h/bk £15.99 (HCV)
16th **The New Adventures:** *Deadfall* (Gary Russell) - Bernice/Jason Kane/Chris Cwej p/bk £4.99 (V)
Licence Denied (Edited by Paul Cornell) p/bk £6.99 (V)
20th **Who on Earth is Tom Baker?** (Tom Baker/ read by the author) autobiography (audio) £8.99 (HCA)
31th *Destiny of the Doctors* CD-ROM £29.99 (BBM)

NOVEMBER

3rd *Vengeance on Varos* (Philip Martin read by Colin Baker) £5.99 (BBA)
20th **The New Adventures:** *Ghost Devices* (Simon Bucher-Jones) Bernice/The People p/bk £4.99 (V)
The Second Doctor Handbook (David J Howe/Mark Stammers/Stephen James Walker) p/bk £4.99 (V)
The Eighties (Howe/Stammers/Walker) p/bk £12.99 (V)
24th *Alien Bodies* (Lawrence Miles) Doctor 8/Sam p/bk £4.99 (BBC)
The Roundheads (Mark Gatiss) - Doctor 2/Ben/Polly/Jamie p/bk £4.99 (BBC)

DECEMBER

4th **The New Adventures:** *Mean Streets* (Terrance Dicks) - Bernice/Chris Cwej/Garshak p/bk £4.99 (V)

JANUARY 1998

5th *Kursaal* (Peter Anghelides) Doctor 8/Sam p/bk £4.99 (BBC)
The Face of the Enemy (David McIntee) - The Master/UNIT/Ian/Barbara/Doctorless p/bk £4.99 (BBC)
15th **The New Adventures:** *Tempest* (Christopher Bulis) – Bernice p/bk £4.99 (V)

FEBRUARY

5th *Option Lock* (Justin Richards) Doctor 8/Sam p/bk £4.99 (BBC)
Eye of Heaven (Jim Mortimore) - Doctor 4/Leela p/bk £4.99 (BBC)
19th **The New Adventures:** *Walking to Babylon* (Kate Orman) – Bernice p/bk £4.99 (V)

MARCH

2nd *Longest Day* (Mike Collier) Doctor 8/Sam/the Kusks p/bk £4.99 (BBC)
The Witch Hunters (Steve Lyons) - Doctor 1/Ian/Barbara/Susan p/bk £4.99 (BBC)
Short Trips (edited by Stephen Cole) 13-14 short stories p/bk £4.99 (BBC)
19th **The New Adventures:** *Oblivion* (Dave Stone) - Bernice/Chris Cwej/Roz Forrester/Jason Kane & Others p/bk £4.99 (V)

APRIL

6th *Legacy of the Daleks* (John Peel) - Doctor 8/Sam/The Master (Delgado) p/bk £4.99 (BBC)
The Hollow Men (Martin Day/Keith Topping) - Doctor 7/Ace p/bk £4.99 (BBC)
16th **The New Adventures:** *The Medusa Effect* (Justin Richards) – Bernice p/bk £4.99 (V)

MAY

5th *Dreamstone Moon* (Paul Leonard) - Doctor 8/Sam p/bk £4.99 (BBC)
tba (Terrance Dicks) Doctor? p/bk £4.99 (BBC)

JUNE

1st *Seeing I* (Jonathan Blum and Kate Orman) - Doctor 8/Sam p/bk £4.99 (BBC)

JULY

6th *Placebo Effect* (Gary Russell) - Doctor 8/Sam/old enemy p/bk £4.99 (BBC)

AUGUST

3rd ***Short Trips*** (BBA)

place with the last cult programmes set to be two episodes of **Superboy** plus **Kung Fu**. The station is being replaced on 1st September with The National Geographic Channel.

Sky Movies Gold A Science Fiction weekend dominates 6th and 7th September with a mix of live-action and animated films: **Forgotten City of Planet of the Apes**, **Farewell to Planet of the Apes**, **Earth Girls are Easy**, **Superman II**, **Batteries Not Included**, **Back to the Future**, **Tremors**, **Lifeforce**, **Brazil**, **The Day the Earth Stood Still**, **Them!**, **Spaceballs**, **Explorers**, **Star Trek V: The Final Frontier**, **ET The Extra-Terrestrial**, **Predator**, **Aliens** and **Rollerball**.

AJ's Time Travellers starts over the weekend of 6th/7th September and follows the adventures of 15-year-old A J Malloy as he journeys through Time meeting important influential protagonists and experiencing historical events. Batgirl joins **Batman** on 2nd September for Series Three with Season One returning on 28th.

UK GOLD **Doctor Who** moves into Season 15 with the completion of *The Robots of Death* through to Part Two of *The Sunmakers*. Sunday omnibuses commence the Douglas Adams script edited and its shows Season 17 with *Destiny of the Daleks* (7th), *City of Death* (14th), *The Creature From the Pit* (21st) and *The Nightmare of Eden* (28th). The reruns of **Survivors** which continue on Fridays are now part of strand *A Flair for the 70s*. The classic episode *Law and Order* airs on 26th. **Worzel Gummidge** finishes on 7th but the 22 episodes which comprise **Worzel Gummidge Down Under** start a week later. And Gan dies again in **Blake's 7:** *Pressure Point* on 21st – what do you mean you didn't know – it's been shown often enough!

UK living Patrick Macnee presents **Magic, Mysteries and Miracles** from 1st September in which he searches out the world's most unexplained stories. **I Dream of Jeannie** moves to weekends only from 6th.

X-Certificate

With BBC1 running Season Four of **The X-Files** in September the burning question is if in what state, sequence and time slot it will be shown. If Season Three is anything to go by, the new batch could be all over the place, particularly as some episodes (*Home*, *Sanguinarium* and *Leonard Betts*) are more gruesome than what has gone before. Sky 1 made obvious and lengthy cuts to both *Home* and *Leonard Betts*. Less clear was whether *Sanguinarium* was cut but it looked pretty grisly nevertheless.

Newspaper *USA Today* recently reported Chris Carter might extend **The X-Files** beyond the fifth year. Fox Network's Entertainment President Peter Roth was asked whether he would be prepared to pay a fee of a Seinfeld nature to Carter to ensure this to which he replied, "I really don't want to engage in public negotiations, but I can assure you of one thing and one thing only: Chris Carter has been, and is, the heart and soul of **The X-Files**. His continuation is very important. We have every hope and expectation that he will." Better write the cheque now!

Shooting on **The X-Files** film, still known as **Blackwood**, has been continuing in the greatest secrecy under director Rob Bowman. Apparently the script is printed on red paper to make photocopying difficult. Chris Carter's producing chores are shared with Daniel Sackheim with Lata Ryan executive producer. Terry O'Quinn's role is the one originally earmarked for Lance Henriksen. Believe at your peril but rumour has it that David Duchovny and Gillian Anderson are at daggers drawn over money and that the film will see the characters kiss. Other favourite plot rumours are, in order of believability: a virus spread by bees is infecting the human race; it is set in Alaska, the Antarctic, Dallas and Southwest America; Krycek and Deep Throat make appearances; it features lizard-like aliens; the US president is abducted by aliens!

The shooting of **Blackwood** is likely to have a knock-on effect on the US début of Season Five, which may be delayed until late October/early November. The late start would however assist next Summer's marketing of the film if, as has been indicated,

The BBC CD-ROM *Destiny of the Doctors* is promised to be 'the ultimate Sci-Fi challenge'

Photo © BBC Worldwide

the Season Five conclusion sets up the movie's premise.

The FBI's Fugitive Publicity Office supervisor Rex Tomb claims to have been called a couple of times by **The X-Files** production office and wonders whether they were inspired by his name when the character Eugene Tooms was created (hopefully not his abilities!).

ITV has moved Chris Carter's other series **Millennium** to a later time slot, presumably following disappointing ratings – to remove it from the schedule altogether would be risky from a PR point of view. However if maintained, the 11.15 pm slot means it is being considered in the same popularity category as **Highlander - The Series** and **War of the Worlds**. Meanwhile Carter has handed over much of the responsibility for **Millennium**'s second season to Glen Morgan and James Wong who have become executive producers following a decision by Fox not to proceed with crime series **The Notorious 7**. Morgan says his aim is "to make every show a surprise. We'd be really happy if, at the end of an episode, the reaction was, 'Was that guy or that woman supernatural? Is she a devil or a saint?'" Format changes include a temporary separation for Frank Black and his wife Catherine and a deeper investigation of the Millennium Group. An appearance from agents Mulder or Scully is not on the cards but some other **X-Files** crossover could take place.

CC Leaves B5 C&C

Further to last issue in which we reported what has now become known as the 'CC Situation', confirmation came through in mid-July that Claudia Christian would *not* be returning for the fifth season of **Babylon 5** although there are conflicting stories as to the exact train of events. Series creator and executive producer J Michael Straczynski (jms) says he was left with no choice but to replace the character of Ivanova with a new regular female character, casting for which was taking place as this issue went to press, when Christian failed to sign up for Season Five by 11th July. She had asked to be released from four episodes to enable her to do a film but wanted to be paid for a full season. jms says that providing the time off did not clash with an Ivanova-laden storyline unofficially he would have been able to accommodate this but if she wanted a written contract she would not have been able to have been paid 22 episodes for 18 episodes work.

Christian on the other hand posted a response to the Internet on 20th July claiming that effectively she had been sacked. She says, 'my request for time off had been denied and that Ken Parks from Warner Bros had told my agent to tell me to "Find another job, we'll replace her."' and 'when my agent spoke to John Copeland [producer] and mentioned Joe's offer to write me out of a few episodes, Mr Copeland responded by saying "That's not possible. If TNT wants her in every episode then she has to do all 22. That's the deal, take it or leave it."' It seems likely that Copeland was speaking from an official position with paid time off not being something he could formally countenance but jms believes unofficially something could have been worked out but not contractually.

Christian's posting ended with 'I would do Season Five… if I had less episodes. I am hurt and disappointed that I have not even

Books Update

Continued from opposite box…

BBC CD-ROM *Destiny of the Doctors* is promised to be 'the ultimate Sci-Fi challenge. Your mission is to save the Doctor, in all his seven complete incarnations, from the Master's megalomaniac scheme…' It features specially shot video material of the Anthony Ainley incarnation of the Master plus new audio recordings from Tom Baker, Peter Davison, Colin Baker, Sylvester McCoy and Nicholas Courtney. Due to the BBC's co-production deal on the tv movie it was considered too complicated to frame a deal which could include Paul McGann. 10 of the Doctor's enemies including the Daleks – see publicity still left – Cybermen, Sea Devil and Zygons have been specially computer animated in 3D.

Gary Russell and Philip Segal are attempting to interest the BBC in publishing a Making of book about last year's **Doctor Who** Paul McGann film.

OTHER TV

OCTOBER 1997

6th	**Wallace and Gromit:** *A Close Shave Storyboard Collection* (Brian Sibley)	h/bk £16.99	(BBC)
	Wallace and Gromit: *Cheese Lover's Yearbook*	p/bk £5.99	(BBC)
	Wallace and Gromit 2 TX File	£1.50	(BBC)
	The X-Files Book of the Unexplained: *Book One* (Jane Goldman)	Trade p/bk £12.99	(S)
	The X-Files Book of the Unexplained: *Book Two* (Jane Goldman)	Trade p/bk £12.99	(S)
	The X-Files Book of the Unexplained (Jane Goldman) 500 edition boxed set signed by Chris Carter	£39.99	(S)
	The X-Files 7: *Control* (Everett Owens)	p/bk £3.99	(HCV)
10th	**The X-Files:** *Afterflight* (Stefan Petrucha and Jill Thompson)	Graphic Novel £3.99	(T)
16th	**The Red Dwarf Programme Guide** (Chris Howarth and Steve Lyons)	2nd revision p/bk £5.99	(V)
	No Strings Attached: *The Inside Story of Jim Henson's Creature Shop* (Matt Bacon)	h/bk £25.00	(V)
20th	**The Uninvited** (Paul Cornell)	p/bk £5.99	(V)
	I Want to Believe: *The Official Guide to The X-Files* (Andy Meisler)	Trade p/bk £10.99	(HCV)
	Millennium 2: *Gehenna*	p/bk £5.99	(HCV)
tba	**The X-Files:** *1998 Diary*	£9.99	(HCV)
	The X-Files: *1998 Calendar*	£tba	(HCV)

NOVEMBER

3rd	**The X-Files 8:** *The Host* (Les Martin)	p/bk £3.99	(HCV)
7th	**Wallace & Gromit:** *Cracking Animator*	CD-ROM £tba	(BBM)
28th	**The Babylon Project Role Playing Game:** *Colonies Source Book* (Joseph Cochran)	Trade p/bk £9.99	(T)
	The X-Files: *Remote Control* (John Rozum/ Charles Adlard/Gordon Purcell/Josef Robinstein)	Graphic Novel £9.99	(T)
tba	**Invasion** (Robin Cook)	p/bk £5.99	(P)

1998

JANUARY

19th	**Millennium I:** *Things Fall Apart*	h/bk £15.99	(HCV)
	Millennium 3: *Force Majeure*	p/bk £5.99	(HCV)
23rd	**Babylon 5 Season By Season:** *3. Point of No Return* (Jane Killick)	p/bk £6.99	(Box)
	Babylon 5 Season By Season: *4. No Surrender, No Retreat* (Jane Killick)	p/bk £6.99	(Box)

FEBRUARY

16th	**The X-Files VI:**	h/bk £16.99	(HCV)

MARCH

tba	**Babylon 5:** *The Coming of Shadows*J Michael Straczynski) scriptbook including foreword	p/bk £7.99	(Box)
	The Babylon 5 Cookbook (Convery)	h/bk £14.99	(Box)

APRIL

20th	**The X-Files 6:** *Untitled* (Kevin J Anderson)	£8.99	(HCA)

TO BE SCHEDULED

	The A-Z of British Animation (John Gatehouse and Geoff Willmetts)	Trade p/bk £9.99 ?early 1998	(T)
	Gargoyles (Martin Pasko and Mort Todd)	Graphic Novel £3.99	(T)

IN THE SHOPS...

PUBLISHERS: Ace (A), BBC Video (B), BBC Audio (BBA), BBC Books (BBC), British Film Institute (BFI), Boxtree (Box), CIC Video (C), Twentieth Century Fox Home Video (F), HarperCollins Voyager (HCV), Macmillan Audio (MA), Pioneer (P), Reeltime Pictures (R), Simon & Schuster Pocket Books (S), Simon & Schuster Audio (SA), Titan (T), Virgin (V), Warner Home Video (W)

AUGUST

1st	**The Avengers** (Tony Miller)	£12.99	(BFI)
4th	**Star Trek:** *New Frontiers 3* (Peter David)	p/bk £2.99	(S)
	Star Trek: *New Frontiers 4* (Peter David)	p/bk £2.99	(S)
	Star Trek: *Vulcan's Forge* (Josepha Sherman & Susan Shwartz)	h/bk £12.99	(S)
	Star Trek: *Vulcan's Forge* (Josepha Sherman & Susan Shwartz/Read by Leonard Nimoy)	£7.99	(SA)
	Star Trek: Voyager: Starfleet Academy 1: *Lifeline* (Bobbi JG & David Cody Weiss)	p/bk £2.99	(S)
	Star Trek The Original Series, **The Next Generation**, **Deep Space Nine** & **Voyager** *1998 Calendars*	£6.99 each	(S)
	Star Trek Stardate *1998 Page a Day Calendar*	in box £6.99	(S)
	Star Trek *1998 Diary*	£9.99	(S)
	Deep Space Nine: *Legends of the Ferengi* (Quark as told to Ira Steven Behr and Robert Hewitt Wolfe)	Trade p/bk £9.99	(S)
	Star Trek: *New Frontiers* (Peter David/Read by Joe Morton)	£12.99	(SA)
	Star Trek Academy Adult: *The CD-ROM* (Diane Carey)	p/bk £4.99	(S)
	Wallace and Gromit: *Summertime Postcard Book*	p/bk £4.99	(BBC)
	Doctor Who: *Kinda* (Terrance Dicks read by Peter Davison)	£5.99	(BBA)
	Doctor Who: *The Happiness Patrol*	£10.99	(B)
6th	**Hercules:** *Serpent's Shadow* (Tim Boggs)	p/bk £4.99	(A)
11th	**Doctor... Who on Earth is Tom Baker?**	£10.99	(R)
	Star Trek The Original Series Volume 2.9: *The Omega Glory/Assignment: Earth*	£12.99	(C)
	Star Trek: Deep Space Nine Volume 5.10: *Ties of Blood and Water/Ferengi Love Songs*	£12.99	(C)
	Star Trek: Voyager Volume 3.10: *Rise/Favourite Son*	£12.99	(C)
	Star Trek Tribble Bill: *The Trouble With Tribbles/ More Trouble, More Tribbles/Trials and Tribble-ations*	laserdisc £19.99	(P)
	The Outer Limits (New Series) Volume 10: *Resurrection/Valerie 23*	£10.99	(W)
	V The Series 2 Volume 6: *The Betrayal/The Rescue*	£9.99	(W)
15th	**The X-Files:** *Internal Affairs* (John Rozum/Charles Adlard/Gordon Purcell)	Graphic Novel £9.99	(T)
18th	**Doctor Who:** *The Bodysnatchers* (Mark Morris) - Eighth Doctor/Sam/Professor Litefoot/Zygons	p/bk £4.99	(BBC)
	Doctor Who: *The Ultimate Treasure* (Christopher Bulis) - Fifth Doctor/Peri	p/bk £4.99	(BBC)
	Babylon 5 Volume 25: *Exogenesis/Messages from Earth*	£12.99	(W)
21st	**The New Adventures:** *Ship of Fools* (Dave Stone) – Bernice	p/bk £4.99	(V)
22nd	**Fifty Years of UFOs** (John and Anne Spencer)	h/bk £18.99	(Box)
29th	**The Babylon Project Role Playing Game:** *Earthforce Source Book* (Joseph Cochran)	Trade p/bk £9.99	(T)

received the opportunity to discuss my needs. I was dismissed coldly and simply. I want you to know that I have given my heart to the show and I love Ivanova as much as any of you. I did not leave the show. I did not ask for more money. I did not create this mess. Perhaps this is a great lack of communication. I would like to think that. Thank you all for your love and support. I would never abandon you.'

This drama was being played out when all the cast, including Christian, and production team were in Blackpool attending The Alliance convention. If more time had been available before Season Five shooting was due to start (18th August) something might have been worked out, but with scripts required much earlier it was impossible to hold everything up for one cast member. Another bone of contention was also payment of residuals. With the switch of the series from syndication to cable, the formula for payment on Season Five would result in reduced fees – but this was something all the other main cast members found themselves able to agree to. It has been suggested that the reason Christian needed written agreement was that a verbal agreement with jms for time off would not have held much water with a film producer if she was contractually bound on paper to **Babylon 5**. jms's response to this was interesting: <thud> Y'know, up until this very moment, the whole 4-eps-in-writing thing hadn't made sense to me, I couldn't get my brain around it. I don't know if that's it, but it's a helluvan interesting thought."

Since the news broke John Copeland has said, "The chances of her coming back to **Babylon 5** are, I think, quite good at some future date, but not in the fifth season. We're not going to kill off the character. She's just going to move off the stage. We're hoping Claudia might return for any additional cable films that arise in the future as well as any theatrical projects." As a third TNT tv movie has now been confirmed this could prove good news for Ivanova fans. There was speculation about how the departure would effect viewers' perception of the final ever episode which has already been recorded and in which Ivanova appears. jms claims, "The really ironic part of all this is that Ivanova's situation in *Sleeping in Light* will play even better because of all this." Further to last issue, it transpires that Christian did film a younger version of Ivanova for *In the Beginning*, despite her comments in *TV Zone #92*.

B5 S5 & Crusade

When shooting of **Babylon 5** Season Five begins it is intended that four of the scripts will have been finished, including Season Four conclusion *The Deconstruction of Falling Stars* and the Season Five opener which will introduce the new character Captain Elizabeth Lochley. Two directors lined up are Stephen Furst and Janet Greek while Neil Gaiman and Peter David/Bill Mumy have been confirmed as writing forthcoming scripts – five non-jms scripts will be commissioned in total. Other writers may be David Gerrold and conceptual consultant Harlan Ellison although neither are guaranteed. There is currently a degree of uncertainty whether Jason Carter, Bill Mumy and Stephen Furst will take any further part, acting-wise, beyond Season Four.

TNT has received many requests for theatrical screenings of the tv movies *In the Beginning* and *Thirdspace* but TNT says that for legal reasons this will not be possible.

The odds on sequel series **The Babylon Project: Crusade** getting the go-ahead are increasing. Negotiations with an unnamed party, but probably TNT, have been taking place and the result should be known shortly. The earliest date the series would air is January 1999.

The complete soundtracks of Christopher Franke's music from the Season Three episodes *Severed Dreams*, *A Late Delivery From Avalon*, *Walkabout*, *Shadow Dancing* and *Z'ha'dum*

Claudia Christian

Photo © S Payne

are to be released on five CD set *Babylon 5 - The Cult*. Each CD lasts around 28 minutes but it is unclear whether jms's songs from *Walkabout* are included.

Babylon 5 makes its début in Finland on August 17.

due South Day

Season Three of **due South** will première on Canadian network CTV in the prime 7pm slot on 14th September with an episode written by Paul Gross provisionally titled *Burning Down the House*.

The city of Toronto is so proud of the series that is has officially declared 15th August ***Friends of due South Day*** with a celebration at City Hall attended by Paul Gross and many of the cast. Meanwhile on 12th September Benton Fraser's Scarlet Tunic Uniform as worn by Gross will be inducted into the collection of Planet Hollywood in Toronto. Gross will lead the ceremony.

TNG at 10

Not content with celebrating **Star Trek**'s 30th anniversary last year, merchandisers are holding out their begging bowls again for the 10th anniversary of **The Next Generation**, spearheaded by CIC Video's release on 29th September of a five-tape boxed set covering 16 prime episodes plus a Patrick Stewart hosted documentary. Each of the major characters has been allocated two stories – Wesley is not considered major! – with two for the crew as an ensemble (See *In the Shops*).

Following from the rental release of **Star Trek: First Contact** on 19th September, CIC is issuing another **Trek** movies box set on 20th October. All the films are being presented digitally re-mastered in widescreen with the first three tapes containing movies one to six, tape four the **30 Years and Beyond** gala celebration from last year, tape five **Star Trek: Generations** and tape six **Star Trek: First Contact**. This will be the only sell-through version of **First Contact** to be made available for the foreseeable, a panned and scanned edition is due in the Spring.

The forthcoming IMAX **Trek** film is being scripted by **Trek** novice Hans Tobeason who was a writer on **seaQuest DSV** and **The Marshall**.

Coming Soon

Red Dwarf VIII, entering production next February, is expected to be shown in BBC2's '98 Autumn season. Doug Naylor is believed to writing all the scripts.

BSkyB has commissioned **Space Island One**, described as a 'Space reality' drama with NASA's forthcoming replacement space shuttle being echoed in the model designs.

And Finally...

A 27,000 votes Sci-Fi poll of favourite tv series held in July by the US *TV Guide* saw **Babylon 5** take first place with 7,698 closely followed by **Doctor Who** with 7,550. **Star Trek** managed 479 for 10th position.

The European Commission has reported that widescreen tv sales are doubling every year with 1.3 million forecast for 1997.

The New Adventures of Superman seemed totally burned out when the series made its BBC1 exit, having descended to a low of 3.6 million viewers.

A British study has shown that between five and ten percent of Trekkers experience psychological and sometimes physical symptoms akin to drug addiction. Psychologist Sandy Wolfson says, "They show withdrawal symptoms such as frustration and agitation if they miss an episode and develop higher tolerance levels so they need increasing doses." One woman spent her whole holiday worrying that she had not properly set her VCR while another spent $10,000 per year on merchandise.

Despite poor reviews, the début of **Stargate SG-1** obtained more viewers (1.48 million households) for the Showtime Network than any other 1997 programme to date. Meanwhile 5th Century drama **Roar** (see last issue) provided the Fox Network with the highest rating of any original network première this Summer (7.8/13% share) but dropped 31% to 5/8% in its second week.

We can now reveal the identity of your guide down the corridors of Time in our latest *TV Zone Special* – see page 42 – none other than Andrew Pixley.

Did anyone notice the accuracy of Oliver Postgate and Peter Firmin in the way things moved in **Clangers**? You didn't? Look again at the recent Pathfinder pictures from Mars!

IN THE SHOPS...

SEPTEMBER

1st	**Doctor Who:** *Genocide* (Paul Leonard) - Eighth Doctor/Sam/Jo Grant	p/bk £4.99	(BBC)
	Doctor Who: *Business Unusual* (Gary Russell) - Sixth Doctor/introduces Mel	p/bk £4.99	(BBC)
	The X-Files 6: *Fresh Bones* (Les Martin)	p/bk £3.99	(HCV)
	The X-Files Postcard Book: *Unexplained Phenomena*	£5.95	(HCV)
	Star Trek The Original Series Volume 3.1: *Spectre of the Gun/Elaan of Troyius/ The Paradise Syndrome*	£12.99	(C)
	Star Trek: Deep Space Nine Volume 5.11: *Soldiers of the Empire/Children of Time*	£12.99	(C)
	Star Trek: Voyager Volume 3.11: *Before and After/Real Life*	£12.99	(C)
	Prince of Atlantis	£5.99	(B)
	Star Trek: The Next Generation: *Day of Honour 1: Ancient Blood* (Diane Carey)	p/bk £4.99	(S)
	Star Trek: Deep Space Nine: *Day of Honour 2: Armageddon Sky* (L A Graf)	p/bk £4.99	(S)
	Star Trek: Voyager: Starfleet Academy 2: *The Chance Factor* (Diana G Gallagher & Martin Burke)	p/bk £2.99	(S)
	Klingon for the Galactic Traveller (Marc Okrand)	Trade p/bk £7.99	(S)
	The X-Files 5: *Empathy* (Ellen Steiber)	£3.99 p/bk	(HCV)
4th	**Clive Barker's A-Z of Horror** (Steven Jones)	Trade p/bk £12.99	(BBC)
8th	**The X-Files: Colony:** *Colony/End Game*	£14.99	(F)
	The Simpsons: Springfield Murder Mystery: including *Who Shot Mr Burns? Parts 1 & 2* plus two Sideshow Bob stories	£12.99	(F)
14th	**V The Series 2 Volume 7:** *The Champion/The Wildcats*	£9.99	(W)
15th	**The X-Files V:** *Antibodies* (Kevin J Anderson)	h/bk £16.99	(HCV)
	The X-Files 5: *Antibodies* (Kevin J Anderson/ Read by Mitch Pileggi)	£8.99	(HCA)
	Millennium 1: *Frenchman*	p/bk £5.99	(HCV)
18th	**The New Adventures:** *Down* (Lawrence Miles) - Bernice/The People	p/bk £4.99	(V)
	Decalog 5: (Edited by Jim Mortimore & Paul Leonard/ Writers Stephen Baxter/Jeanne Cavelos/Dominic Green/ Stephen Marley/Lawrence Miles/Mike O'Driscoll/ Liz Sourbut/Ian Watson/Neil Williamson)	p/bk £4.99	(V)
19th	**The Babylon 5 Security Manual** (Jim Mortimore, Allen Adams and Roger Clark)	Trade p/bk £15.99	(Box)
	The Unofficial X-Files Companion Volume 3 (Ngaire Genge)	large p/bk £9.99	(Box)
	The Unofficial X-Files Companion Volume 3 (Ngaire Genge/Read by Bob Sherman)	£7.99	(MA)
	Star Trek: First Contact	rental	(C)
22nd	**Goosebumps Volume 3:** *Night of the Living Dummy 3*	£9.99	(F)
26th	**The Complete Book of Scriptwriting** (J Michael Straczynski)	Trade p/bk £12.99	(T)
	The Avengers Companion (Alain Carrazé and Jean-Luc Putheaud)	Trade p/bk £14.99	(T)
29th	**Babylon 5 Volume 26:** *Point of No Return/ Severed Dreams*	£12.99	(W)
	Star Trek The Original Series Volume 3.2: *The Enterprise Incident/And the Children Shall Lead/ Spock's Brain*	£12.99	(C)
	Star Trek: Deep Space Nine Volume 5.12: *Blaze of Glory/Empok Nor*	£12.99	(C)
	Star Trek: Voyager Volume 3.12: *Distant Origin/ Displaced*	£12.99	(C)
	Star Trek: The Next Generation: *10th Anniversary Boxed Set* 3-D computer image box	£39.99	(C)

contains:
Tape 1: **Ensemble** - *Yesterday's Enterprise/Cause and Effect*
Picard - *Darmok/The Inner Light*
Tape 2: **Data** - *The Offspring/Brothers*; **Troi** - *Eye of the Beholder/Face of the Enemy*
Tape 3: **Worf** - *Reunion/Parallels*; **Geordi** - *The Mind's Eye/The Next Phase*
Tape 4: **Riker** - *A Matter of Honour/The Pegasus*
Crusher - *Remember Me/The High Ground*
Tape 5: **From Here to Infinity** hosted by Patrick Stewart

Xena Update

As Sky 1 reaches the conclusion of Xena: Warrior Princess Season Two and Channel 5 catches up with Season One, information about the forthcoming Season Three which is in production is beginning to filter through although a definite transmission order is not yet determined. US syndication is expected to commence in September.

(US syndication airdate 29 Sep) *The Furies* (Season 3 Episode 1) Writer R J Stewart, Director Gilbert Shilton, Guest cast Tom Atkins (Atrius), Kevin Smith (Ares) and Darien Takle (Cyrene). Ares persuades the Furies to torment Xena because she refuses to kill Atrius's murderer. By all accounts this will be a fairly adult story.
(6 Oct) *Been There, Done That* (S3 Ep 2) Guest cast Ted Raimi (Joxer). Rumour has it that this will be a cross between Groundhog Day and a Brannon Braga Time loop Star Trek episode.
(tba) *Bitter Suite* Apparently a Xena operetta with enough original music to be worth releasing on CD with one song strong enough for single release.
(tba) *The Debt Part I* Writer R J Stewart. A two-part story set in China.
(tba) *The Debt Part II* Writer R J Stewart
(tba) *The Deliverer* Guest cast Karl Urban (Julius Caesar), Kevin Smith (Ares) and Jennifer Leland Ward (Boadicea). A story set in Britain where Xena is still upset after 10 years that Julius Caesar toyed with her affections.
(tba) *Gabrielle's Hope* Director Charles Siebert, Guest cast Hudson Leick (Callisto). Rumoured to be part of a trilogy of stories featuring Callisto.
(tba) *King of Assassins* Director Bruce Campbell, Guest cast Bruce Campbell (Autolycus) and Ted Raimi (Joxer/Jed). A story which will feature Cleopatra as well as Joxer and his evil twin Jed and possibly a third brother Jace.
(tba) *Maternal Instincts* Director Mark Beesley, Guest cast Danielle Cormack (Ephiny). The return of the Amazons.
(tba) *Warrior... Priestess... Tramp* Guest cast Ted Raimi (Joxer). A story in which Xena and Meg discover yet another Xena lookalike.

Additionally Xena, Gabrielle, Ares and Joxer will appear in the Season Four Hercules: The Legendary Journeys November sweeps story *Stranger in a Strange World*, directed by Michael Levine, in which Iolaus stumbles into a parallel universe where everything is different with Hercules a villain.

Hercules and Xena: The Animated Movie - The Battle for Mount Olympus is set to hit US video stores on 14th October. Kevin Sorbo, Lucy Lawless, Michael Hurst and Renee O'Connor provided the voices and there will be some musical numbers for Xena. Executive producer Robert Tapert claims it will be "much darker than typical animated fare, although still kid-friendly. All the Gods on Mount Olympus are turned into farmyard animals. It's very funny – in an adult sort of way."

Trek Update

As Season Five of Deep Space Nine finally receives its UK television première at the end of September, Season Six will be commencing at the same time in the US. Details are still very sketchy but the initial episodes are:
(US syndication airdate 29 Sep) *A Time to Stand* (Season 6 Episode 1) Writers Ira Steven Behr and Hans Beimler, Provisional guest cast Andrew J Robinson (Garak), Jeffrey Combs (Weyoun), Marc Alaimo (Gul Dukat), Max Grodénchik (Rom), Aron Eisenberg (Nog), J G Hertzler (General Martok), Chase Masterson (Leeta), Melanie Smith (Tora Ziyal) and Casey Biggs (Damar). Sisko is assigned to destroy a key supply depot behind Dominion lines as Starfleet continues to lose ground. Kira and Odo attempt to adapt to the new scenario on the station. Filming began on 7th July.
(5 Oct) *Rocks and Shoals* (S6 Ep 2) Writer Ronald D Moore, Provisional guest cast Andrew J Robinson (Garak), Aron Eisenberg (Nog), Marc Alaimo (Gul Dukat) and Jeffrey Combs (Weyoun). Ronald D Moore says, "There's some Garak/Nog stuff coming up in my show. The title seemed thematically right to me, since the episode deals with some characters running up on the 'rocks' and others entering 'shoal water'."
(12 Oct) *Sons and Daughters* (S6 Ep 3) Writers David Weddle and Bradley J Thompson, Provisional guest cast J G Hertzler (General Martok), Marc Alaimo (Gul Dukat), Andrew Robinson (Elim Garak), Melanie Smith (Tora Ziyal), Aron Eisenberg (Nog), Hana Hatae (Molly O'Brien) and Rosalind Chao (Keiko O'Brien). The main story will concern Martok and Dukat. Weddle and Thompson are the new staff writers on the series.
untitled (S6 Ep 4) Writer René Echevarria.
untitled (S6 Ep 5) Writers Ira Steven Behr and Hans Beimler.
untitled (S6 Ep ?) Writer Michael Taylor. The fourth DSN story to be set in the mirror universe.

Meanwhile Voyager Season Four is due to begin up to a month earlier on either 27th August or 3rd September. Known stories are:
(United Paramount Network airdate 27 Aug?) *Scorpion Part II* (Season 4 Episode 1) Writers Brannon Braga & Joe Menosky, Director Winrich Kolbe, Provisional Guest cast Nikki Cox. Introducing Jeri Ryan as Seventh of Nine. The crew rescue a Borg-assimilated human.
(3 Sep?) *The Gift* (S4 Ep 2) Director Anson Williams. Jennifer Lien's departure from the series with Kes becoming a non-corporeal entity.
(tba) *Nemesis* (S4 Ep ?) An alien war involves Chakotay.
(tba) *Repulsion* (S4 Ep ?) Harry Kim reveals a more than professional interest in Seventh of Nine.
(tba) *Day of Honour* (S4 Ep ?) This story, which should air in October, focuses on B'Elanna Torres and the meaning behind the Klingon Day of Honour and her long-suppressed emotions. It will tie in with the *Day of Honour* four-book series being released in the UK during September and October. The book of this episode will be published in November.
(tba) *The Raven* (S4 Ep ?) Director LeVar Burton. A story providing background on Seventh of Nine and her coming to terms with being a Borg.
(tba) *Da Vinci's Day Out* (S4 Ep ?) Guest cast John Rhys-Davies (Leonardo Da Vinci). Almost speaks for itself!
Voyager's new season was launched at a press conference in Pasadena on 22nd July with Rick Berman and Jeri Taylor revealing the relationship between Janeway and Chakotay will deepen. Kate Mulgrew said, ""Do you really think Janeway and Chakotay should get it on? I'm the captain of this ship, and it's bad enough I got us all lost. I think that for Janeway to be running on the bridge and screaming 'red alert' and disappearing into her ready room with 'Ixnay' over here [Chakotay] is not a positive thing... What I'd love to see and what I think is happening is that they're going to have, for the first time in the history of prime-time television, a relationship that transcends the obvious. It's going to be full of that depth, that love and that tenderness without dropping trousers." Newcomer Jeri Ryan was quizzed as to what induced her to want to undergo the painful make-up and costuming for the character: "Public humiliation on national tv is a powerful motivation!" she responded although it seems she will be transformed from a Borg to what has been described as a 'Barbie from Outer Space' over a very small number of episodes. Re the departure of Jennifer Lien, Jeri Taylor has decided to shoulder responsibility for the decision citing a lack of options for Kes's possibilities although there were more ambiguous rumours...
New Trek figures are on the way from Playmates with 9" figures of Bashir, Odo, Tuvok, Janeway, Chakotay, Paris, the Doctor and Kim plus 4½" of Sisko, Dax, O'Brien and Bashir from *Trials and Tribble-ations* and the Swarm alien, Sisko as a Klingon, Leeta the Dabo Girl and Spock from *Mirror, Mirror*.

Dominic May

TV ZONE BACK ISSUES

#1
Sold Out

#2
Sold Out

#3
Sold Out

#4
Sold Out

#5 – *very short supply*. **£12.00 ($24.00)** Farewell to Tasha Yar, **Dr Who** photo pull-out, **Survivors** interview, **Blake's 7** flashback

#6 – *very short supply*. **£12.00 ($24.00) Doctor Who, Quantum Leap, Moonbase 3, Next Generation** episode guide

#7
Sold Out

#8 – *short supply*. **£7.00 ($14.00) Tomorrow People,** Designing for the Daleks, **TNG** ep guide, **Trek** costume designing

#9
Sold Out

#10 – *very short supply*. **£12.00 ($24.00) Dr Who** monster operator, **UFO Trek** episode guide, **Timeslip**, **Children of the Stones**

#11
Sold Out

#12 – *very short supply*. **£12.00 ($24.00) Next Generation** Season 4 starts, **The Flash**, **Red Dwarf** episode guide, **Space: 1999**

#13 – *very short supply*. **£12.00 ($24.00)** Nicholas Courtney interview, **Blake's 7**, **The Prisoner**, **Red Dwarf** episode guide, The Ferengi

#14
Sold Out

#15 – *short supply*. **£7.00 ($14.00) Red Dwarf** interviews, **Quatermass IV**, **Next Gen** episode guide, **Doctor Who's** *Fennic* video

#16 – *very short supply*. **£12.00 ($24.00)** The 5th Dr Who, **Avengers'** Patrick Macnee, **Next Generation** effects, **Doomwatch**

#17 – *short supply*. **£4.00 ($8.00) Tripods,** Dr Who's Ace interview, BBCtv's 1949 **The Time Machine**, **Space: 1999** ep guide, **Romulans**

#18 – *short supply*. **£7.00 ($14.00)** UK tv's **Trek** cuts, **Star Cops**, **Blake's 7** interview, **Space: 1999**, **Doctor Who** poster

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#22 – *short supply*. **£7.00 ($14.00)** Jonathan Frakes, **Chimera**, **Parker Lewis**, lost **Tripods**, **Dr Who** interview, **Red Dwarf** episode guide

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#45 – £2.75 ($4.99) Dr Who special cancelled but on radio, **Quantum Leap**, **Blake's 7**, **Space: 1999**, **Next Generation** episode guide

#46 – £2.75 ($4.99) DSN episode guide, **Red Dwarf** location, **Avengers**, **Prisoner**, **The Martian Chronicles**, Richard Carpenter

#47 – £2.75 ($4.99) New series of **Red Dwarf**, **DSN** producers, **UFO**, **Space: 1999**, animated **Batman**, Terence Feely, Cybermen

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#51 – £2.75 ($4.99) Lois & Clark, New **Tomorrow People**, directing **Next Gen** & **DSN**, animated **Batman**, **Quantum Leap**, Terence Lodge

#52 – £2.75 ($4.99) Next Gen episode guide, **Young Indiana Jones** interview, **Starman**, **Survivors**, **Dr Who**, **DSN**

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#61
Sold Out

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Visual Imagination Publication

TUCKER SMALLWOOD

HAVE you ever found yourself passing through a picturesque little town or village and wondering what secrets lay hidden behind its façade of neatly manicured gardens and white picket fences? As Sheriff Andy Taylor in **The X-Files** episode *Home*, Tucker Smallwood is bound to uphold law and order in such a community. His duties are complicated by a trio of gruesome brothers who see fit to run their household the only way they know how. While being far from hospitable to Mulder and Scully when the agents pay them a visit, the siblings also succeed in giving the sheriff and his wife everlasting headaches.

A house with a very old secret, and a very present danger in *The X-Files: Home*

From Space to Home

Having worked with Smallwood on **Space:Above and Beyond**, writers Glen Morgan and Jim Wong were eager to use the actor on **The X-Files** when the two returned to the show as creative consultants. "I don't know how unique an experience this is for most actors, but it was for me in that there was no audition for my part on **The X-Files**," he says. "They [Morgan and Wong], in essence, offered it to me and that was very special.

"I hold Jim and Glen in high regard and I've always enjoyed their work. When they approached me about **The X-Files** I was already set to begin work on the television film **Apollo 11** and the feature film **Levitation**. Interestingly enough, the dates for which they needed me for the series dovetailed with these other two projects. Once I was clear on the nature of the role and who had written the episode I didn't have a great deal of hesitation going with **The X-Files** and passing on those other two films. So that's what I did."

Although Smallwood had heard of **The X-Files** and watched a few episodes of the series, the actor was not an avid viewer. "I co-host a poker game on Friday nights. An actor by the name of Antonio Fargas, whom you may remember as Huggy Bear on **Starsky and Hutch**, lives about a mile away from me. On Friday nights he and I get together with some mutual friends and have a poker game that goes on until the small hours of the morning. It's a great way to interact with each other as well as a lot of fun and relaxing. However, with **The X-Files** on Sunday nights I may be able to watch the show more often," he laughs.

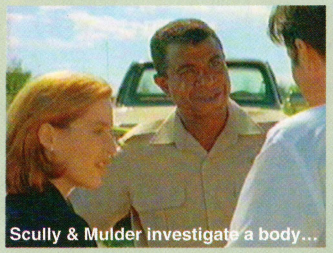
Smallwood was on his way out to pick up a pizza when the script for *Home* arrived. He took it with him and was surprised to discover that his character had the same name as the one played by Andy Griffith in the 1960s series **The Andy Griffith Show**. "Jim and Glen have a very wry sense of humour and I remember sitting outside on the patio of the restaurant reading the script while waiting for my pizza. When my food was ready I went inside and a woman there asked me, 'Are you all right?' I'd been interacting and reacting as I read the script and was saying things such as 'Oh, God! Dear, God! Oh, Jesus, that's twisted.' I told her everything was OK but that she should keep an eye out for an **X-Files** episode that will air in a couple of months called *Home*.

"I see Andy as a decent guy," says Smallwood. "He cares about his town very much and, given the realities of life around him, appreciates the quality of life it's given him and his wife. He uses this belief to justify why he does not carry a gun. Both he and his wife have discussed this and, in essence, what he says is, 'Yes, we're going to stay here. We're going to enjoy our lives, serve our community and, all right, I know you don't like guns so I won't carry one.' Of course, we live to regret that decision."

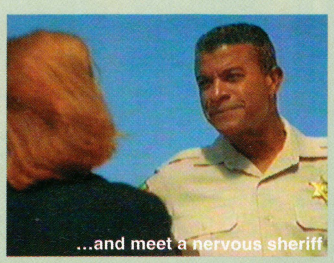
Not Wonderful...

The dulcet tones of Johnny Mathis singing "Wonderful, Wonderful" cut through the night air as the three Peacock brothers drive over to the sheriff's house. Unfortunately, the three are slightly testy, having had strangers poking about their house, and decide to take out their frustrations on Taylor and his wife.

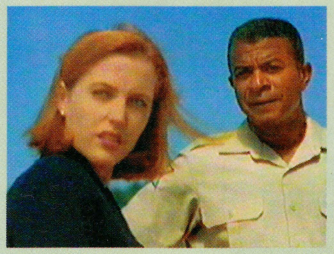
"**The X-Files** has a first-class crew. They're pros and very, very comfortable and secure in the fact that they know what they are doing. I don't know if you know this but the show's director of photography was changed this season. We filmed

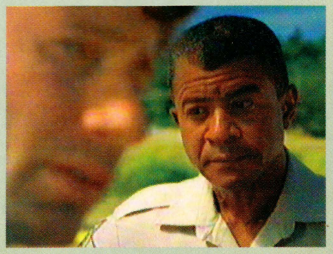


Scully & Mulder investigate a body...



...and meet a nervous sheriff





HOME, SWEET HOME

Space: Above and Beyond
Commodore Ross, commanding officer of the USS Saratoga

my death scenes the first night but we ended up having to reshoot them. Physically, it was wonderful but the bad guys were lit like Shirley Temple," he laughs. "So a change was made and in order for them to work it back into their schedule I had to stay on for an extra four or five days.

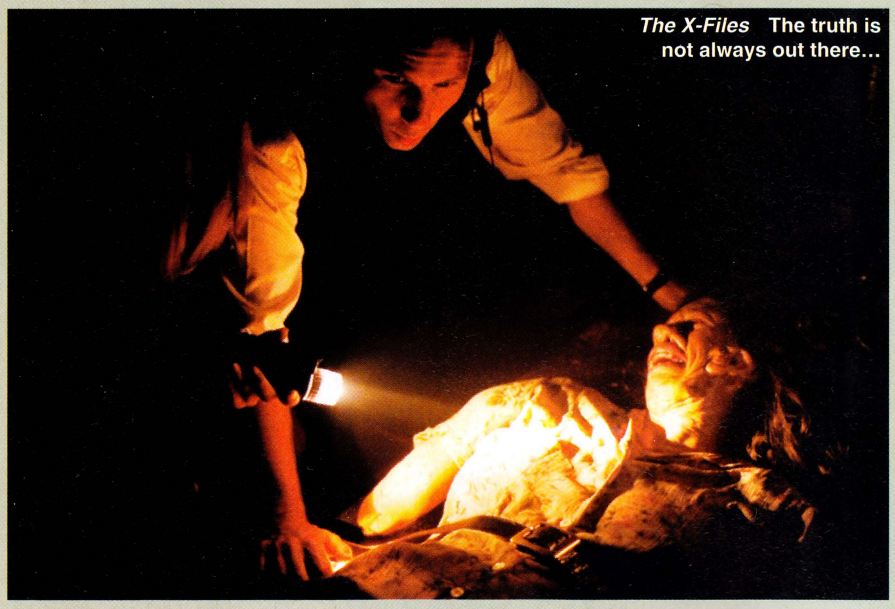
"I was exhausted when we finished shooting those scenes," recalls Smallwood. "I had to swing this baseball bat at full speed at this man and then relax my arms and check myself at the last minute so that I didn't go into his chest at full force. Even though it was a stunt bat and covered in foam it's still got a solid core, so I could knock out someone in real life. The next morning my forearms, hands and wrists were aching and it was then that I realized, 'Man, you hit this guy 60 times'. It takes a lot out of your arms to swing a bat at full speed and then stop it without making it look too obvious.

"The first time we did the shot the door did not open all the way. So in the process of checking the bat my forearm went into the door and that really hurt. I said to the stunt co-ordinator, 'OK, I'm going to trust you. I'm going to swing the crap out of the bat. If I wait to see if the door is open I can't follow through on the action, so I'm going to count on you to move the door.' He did it every time. Our stunt co-ordinator was dynamite and I had a great deal of fun with him."

First Death

His appearance on **The X-Files** marks the first time Smallwood has died on the screen. Therefore, the actor wanted things

The brothers grim in *The X-Files: Home*



The X-Files The truth is not always out there...

to be as authentic as possible and was determined to do all of his own stunts. Not only would it end up looking more convincing but it would also provide the cameraman with greater latitude when it came to shooting the scenes since he would not have to worry about hiding a stunt double's face.

"In the course of doing all this I got my foot run over by a camera, I was kicked and I bumped my head against the floor. When I smacked my head on the floor I saw stars. I suggested to the cameraman that he might want to defocus the camera at that instant because that's pretty much what I was seeing," Smallwood laughs. "It was pretty blurry there for a couple of beats. I soon realized that there's a reason why these stunt guys get paid to do stunts.

"I enjoyed the whole process but I can tell you having lain in a pool of my own blood in Vietnam that laying in film blood is not a very pleasant experience. It gets cold and obnoxiously sticky. I can't stand the feel of it and get creepy just thinking about it. At least your own blood is warm, but there's a lot less pain dying on television."

Along with showering praise on the programme's production crew, the actor has similar accolades for **X-Files** regulars David Duchovny (Mulder) and Gillian Anderson (Scully). "I never knew that they wore such practical shoes. I get such a kick out of that," he laughs. "They're just two very neat and interesting people and I enjoyed chatting with them. The life of a series actor is hellish. We began filming **The X-Files** on Friday and I flew up to Vancouver [British Columbia, Canada] on Thursday. That night I stopped by the make-up trailer and there were David and Gillian finishing up the previous week's show.

"It's a grind and so you have to have empathy for these people who say, 'I don't know if I'm going to come back next year.' You say, 'What are you talking about?' For six or seven months a series is your life and the weekend is just about surviving. It's not about partying or any of that. It's going home and getting some sleep and hoping that you can get out of bed on Monday morning. Everyone has their own way to relax and to release tension and pressure so that they can be fresh for the next take. They all earn their money on **The X-Files**," he says.

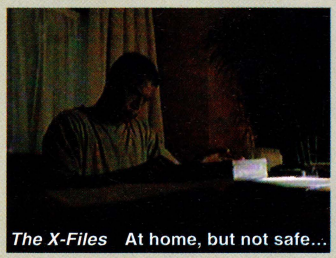
Space: Above and Beyond

Smallwood speaks from experience, having appeared as Commodore Glen Ross in 23 episodes of **Space: Above and Beyond**. Despite a solid cast of regulars, imaginative scripts and hi-tech special effects, the programme could not manage to get a firm foothold in the ratings wars. The actor feels that what went on behind the cameras, not in front of them, is the reason the series was not renewed for a second season.

"I don't think we failed artistically, I think we failed commercially," he says frankly. "I think that the people who were empowered and mandated with scheduling the show and communicating about it were at fault. When you have a show that costs what our show cost there's obviously a major investment. So then you ask yourself, 'What is our best shot at recouping everything we've invested?' You advertise the show, give it a stable place so that people can find it and put it in a time slot commensurate with its theme. That to me is just common sense. I've said over and over that if the people selling the show were as creative and talented as those who made the show then we would have been in the top 10.

"We're very successful overseas, so there's no question about the quality of the show. I don't think it was very clear to the people selling the show what it was all about. They sort of lumped it into the **Babylon 5** and **Star Trek** category, which is just not right. Our show was, is and always will be about the nature of war. It just happened to take place in the future and that is very different from Science Fiction. It was a show that did not glorify war but it was certainly gritty, so a seven o'clock time slot was not appropriate. Things didn't get any better when they began to run amok and move the show around in an attempt to give it a new lease on life. In the end they just pre-empted it, so the people who loved the show and who wanted to watch it had no idea when it was going to be shown.

"It's not my job to evaluate these people," he says. "This is purely my take on the whole situation. I was, of course, disappointed because it was a labour of love. Again, we knew the end was coming for quite some time. The fact is, we were never cancelled, we were just not renewed. We were told that our show was not slated for



The X-Files At home, but not safe...

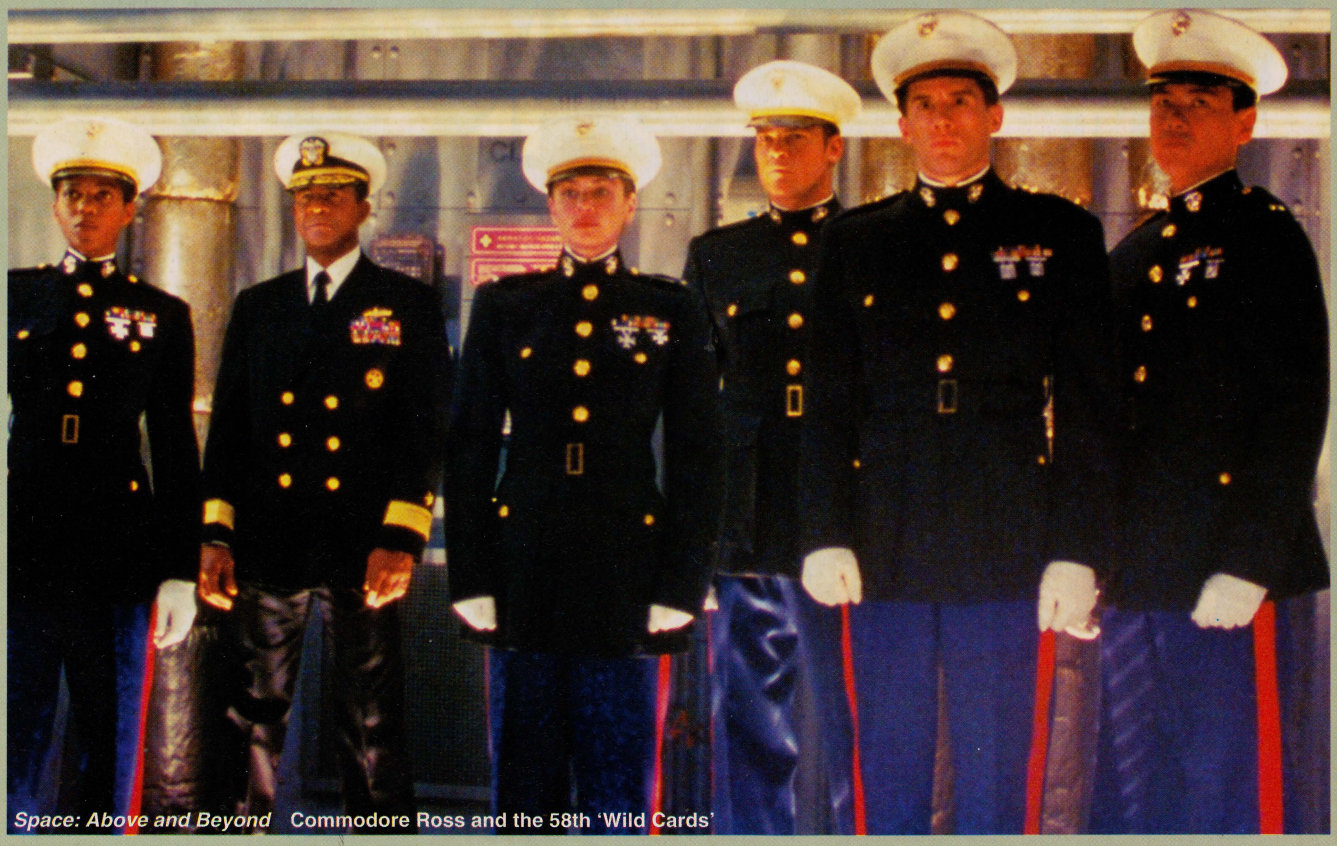
the fall schedule, which is not the same as being cancelled. We sat in limbo. Actors' contracts were valid until the 30th of June [1996], yet we knew for a good four or five weeks before then that we weren't on the fall schedule, yet they did not release us or cancel our contracts. It was very much the dog in the manger situation. 'We don't want you but we don't want anyone else to have you.' You start to think, 'Why would you do that?' but, ultimately, you just don't know."

Smallwood more recently appeared opposite Scott Bakula in an episode of the now defunct television series **Mr and Mrs Smith**. Prior to that he was in Australia working on the new **Flipper** series. The far-reaching popularity of **Space: Above and Beyond** was quite obvious to the actor during his time down under. "I was coming back from the duty-free store, my arms laden with packages and souvenirs, and a young Asian teenager ran up to me and asked, 'Are you an actor?' I said, 'Yes.' Then she asked me, 'Were you on a show called **Space: Above and Beyond**?' When I said yes she exclaimed, 'I love that show!' That was so nice. That was the only time I was recognized there – I had a full beard for my character [in **Flipper**] – but it was just very, very affirming to know that we have a fan base there as we do in other parts of the world. I'm so pleased that we continue to be appreciated by audiences. I'm praying that the powers that be will allow the show to have a chance to be aired again at some point here in America."

Space: Above and Beyond Preparing to send the 58th Squadron into Chig territory

Smallwood's part of Ross on **Space: Above and Beyond** was a dream come true for the actor as was his guest-starring role on **The X-Files**, which he hopes will lead to some new opportunities. "It was very gracious of Jim and Glen to give me a character who had a relationship with a woman. I love children and I love women but on the whole the characters I have played have not manifested that sensibility. They've been isolated, alone or sequestered, for whatever reason. It was nice to have the dynamic of having a relationship. I'd like to have the chance for that sort of thing again in the future. Perhaps writers and directors will see me in a wider light and give me that chance."

Steven Eramo



Space: Above and Beyond Commodore Ross and the 58th 'Wild Cards'

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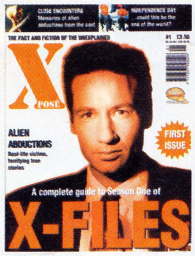

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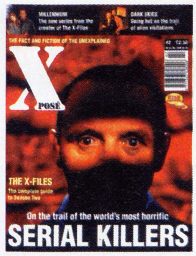

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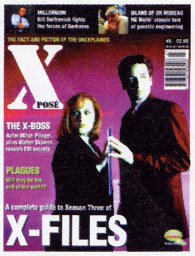

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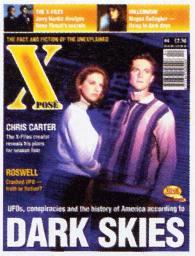

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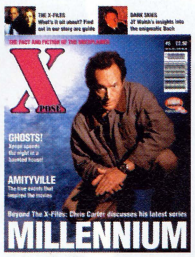

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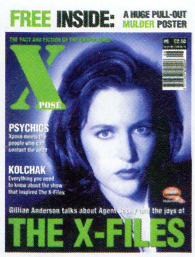

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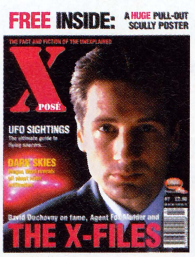

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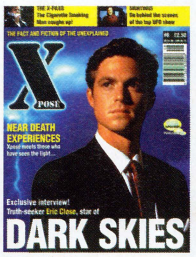

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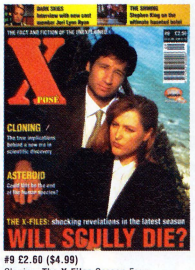

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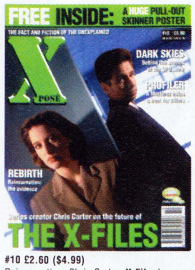

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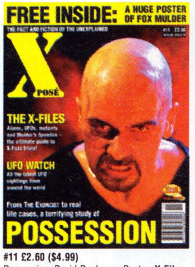

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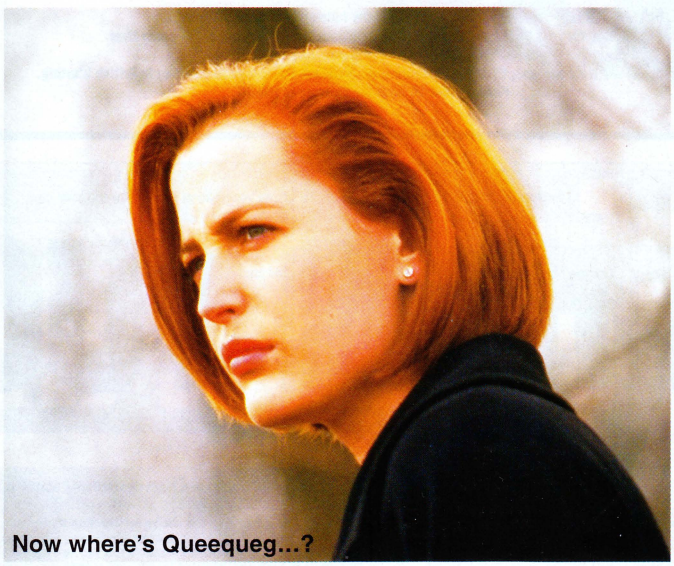
Phil Albano in *Deep Space Nine* (above), and *Dark Skies* (below)



Now where's Queequeg...?

Babylon 5: In the Beginning

Photo © S Payne

Babylon 5 Films?

Q: As a regular reader of your superb mag., and as a big fan of Babylon 5, **I would very much like to know when we are likely to see the two** B5 **films that are currently being made (*Thirdspace*, *In the Beginning*) and if they will be on tv or video.**

David Scott, Cheshire

A: A spokesman for Channel 4 says no decision has been made regarding the acquisition and broadcast of *Thirdspace* and *In the Beginning*.

Meanwhile, Warner Home Video says it is hopeful that the two telemovies will be released on video in this country, and negotiations are underway to secure the rights from TNT, who produced them.

Dark Skies Omission

Q: Conor O'Farrell, who plays Phil Albano in Dark Skies, **has been tragically ignored by every magazine and I'm getting desperate! Any information you can give me on him would be more appreciated than 10 seasons of** Babylon 5**!**

Nora Delany, Dublin

A: Appreciation indeed! Apart from **Dark Skies**, Phil Albano has had recurring roles in **NYPD Blue**, the first season of **Murder One**, and has had significant guest roles in **Star Trek: Deep Space Nine** (as Carlson in *Little Green Men*), **Jag**, **High Incident**, **Melrose Place** and **Matlock**.

He appeared in the 1996 film **The Trigger Effect** and in at least fifteen television movies, including three **Moment of Truth** movies, a trio of **Bride** movies (**Mother**, **Baby** and **Children of...**), **Abduction of Innocence**, **Stalking Judge's Daughter**, **Back to the Streets of San Francisco**, **Death Dreams**, **Hell Hath No Fury**, **Perry Mason: The Case of the Glass Coffin**, **Seeds of Tragedy** and **The Revenge of Al Capone**. He also has a number of theatre credits to his name.

He will soon be seen playing James McDevitt in **From the Earth to the Moon**, a mini-series directed by Tom Hanks.

X-Files Dog

Q: I have been 'reading' the audio book version of *Moby Dick* and was wondering whether Scully's dog in Season 5 of The X-Files **was named after Ishmael's cannibal companion.**

Katherine King, E-mail

A: In the third season episode *Quagmire*, Scully actually explains to Mulder her father used to read *Moby Dick* to her as a small child and this is why she calls her dog Queequeg. Mulder replies that his favourite line from the book is, 'hell is an idea first born on an undigested apple dumpling'. The reference goes back to the

first season episode *Beyond the Sea* in which Scully's father dies. Her father used to be an officer in the navy and she used to call him, affectionately, Ahab after the character in *Moby Dick*, and he used to call her Starbuck.

Pardon My Genie

Q: Could you please tell me the name of a children's tv series that was shown in the mid-1970s about a male Genie that lives in a lamp owned by a young boy. The genie grants the boy's wishes at his command, but spends most of the time getting up to mischief. The series looked as though it was created by Roger Price (The Tomorrow People**). The only thing I remember was that two different actors played the genie throughout different seasons.**

Carl Stewart, London

A: The series you remember is **Pardon My Genie**, a children's comedy drama from the early Seventies. It has nothing to do with Roger Price, but was made by Thames Television who went on to produce **The Tomorrow People** and directed by Vic Hughes who also directed and produced some Seventies **Tomorrow People** stories. In **Pardon My Genie**, Hal Adden (more of a young man than a boy) finds an old watering can in the storeroom of the ironmonger's shop where he works as an assistant. When he tries to rub it clean, a Genie appears. The Genie is 4,000 years old and his magical powers have become a little rusty. He often misinterprets Hal's instructions which leads to a series of slapstick comedy adventures, including a bed going down the High Street, a rain storm indoors, a woman being turned into a horse and Hal being shrunk to the size of a doll. It's all very reminiscent of the later BBC series **Rentaghost**, so it's not surprising that the series was by the same writer, Bob Block. It starred Arthur White, Roy Barraclough, Ellis Jones and Hugh Paddick and was produced by Daphne Shadwell. Two series of 13 half-hour episodes were made. The first was shown April to July 1972 and the second, January to April 1973.

Quincy

Q: I am now on study leave and have begun to stop daily for the BBC reruns of a series called Quincy ME**. It starred Jack Klugman and co-starred Robert Ito. Could you provide me with any further information?**

Mark Adams, Worcester

A: Quincy (Klugman) is a medical examiner with a suspicious mind. He gave up a lucrative medical career to join the Los Angeles County Coroner's Court, where his suspicions lead him into doing a little bit of extra curricular detective work. With his expertise in forensic science, he is confident at spotting when a dead body is a murder victim, even when the death appears to be by natural causes.

With his assistant Sam (Ito), he tries to track down the killers, which brings him into conflict with the police. It also exasperates his boss, Dr Astin (John S Ragin), who is left to justify Quincy's activities to everyone from the police to the medical board. Qunicy lives on a boat and spends a lot of his time at Danny's Place, a bar next to the marina where the boat is docked. Quincy has a steady relationship with his girlfriend Lee Potter (Lynette Mettey) for two years until she leaves, allowing him to have encounters with a variety of other women. He eventually falls in love again with a psychiatrist, Emily Hanover, who helps him on some of his cases (played by Anita Gillette, who was also seen as his dead wife in an earlier flashback episode). They marry in the last year of the show. Other members of the main cast are Garry Walberg (Lt Frank Monahan), Val Bisoglio (Danny Tovo), Joseph Roman (Sgt Brill), Ed Garrett (Eddie), Diane Markoff (Diane, the waitress) and Marc Scott Taylor (Marc).

The series ran for seven years in America, from 1976 to 1983, getting promoted from the *NBC Sunday Mystery Movie* slot in 1977 when it proved popular enough to become a weekly Friday night show. Quincy was never called by his first name, but in one episode he produced a business card that revealed his first initial is 'R'.

Do You Know?

Another appeal this month thrown open to readers...

Whilst living in Singapore in 1970/1, I used to watch a series I think was called Monsters from Outer Space. It featured three heroes who I presumed were a father, mother and offspring. I think they lived in a volcano. Their USP was that they could change into objects, the main one I can remember is a jet aircraft. They would accomplish this metamorphosis by a bodily action that I think was different for each and I remember one used to cross his/her arms and fall forwards. The father was called Goldar and the theme song sounded like the last verse of *Two Little Boys* crossed with the Starfleet theme.

IF YOU CAN HELP SOLVE THIS MYSTERY CONTACT MEMORY ALPHA AT ONE OF THE ADDRESSES GIVEN OPPOSITE

Feedback

Your answers, updates and responses

[Regarding] an enquiry from a reader about a series which concerned a boy who transformed into a superhero when he said "Shazam": The series in question sounds to me like Shazam!, a filmation series from 1972. It was based on the DC comics character Captain Marvel, a hero very similar to Superman. A young man named Billy Batson was bestowed with superpowers whereby whenever he spoke the magic word "Shazam", he was transformed into Captain Marvel ('Shazam' stood for Solomon Hercules Atlas Zeus Achilles Mercury, the gods from which he inherited his powers). I believe it ran for three seasons.

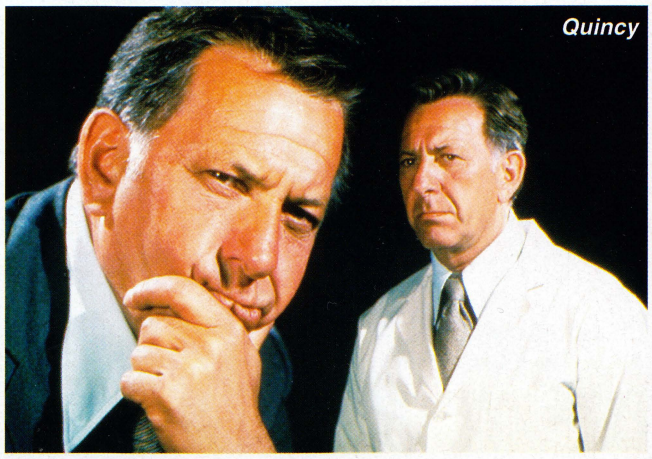
Billy Batson was played by Michael Gray, while Captain Marvel was played by Jackson Bostwick (season 1) and John Davey (seasons 2 and 3). Billy roamed the country in a van solving kids' problems and was accompanied by Mentor, played by Les Tremayne.

Alan Maxwell, E-mail

Thanks to Adam Morgan of Bristol and Kevin J Mackie of Angus for similar letters.

Further to Andrew Discon's enquiry about BBC Schools programme Look and Read's drama segment Cloudburst (issue 92), also among the main characters was Ram Pandit, a scientist from India who had build the rain gun in order to solve drought problems in his home country. However, his evil twin brother, Ravi (Number One), wanted the device so that he could use it to create severe rainstorms that would eventually cause the whole of England to become flooded. Ravi drove a sinister black Mercedes with smoked glass windows and the personalized number plate RAV1. His henchman, Number Two, rode a motorcycle.

Freddie R Aldous, Suffolk



Quincy

RICHARD BIGGS

MONDAY 30 JUNE. On the set of **Babylon 5** in North Hollywood director Mike Vejar is shooting scenes for *In the Beginning*, the second of two television movies for TNT. The atmosphere is electric. The setting is an infirmary on Earth, during the height of the Earth/Minbari war. Dr Stephen Franklin and General Lefcourt (J Patrick McCormack) are having a heated confrontation, as the ethical medic refuses to hand over sensitive information on Minbari physiology to the military.

As the scene is completed, Richard Biggs takes a break to talk to *TV Zone*. Yet, we wonder, how does he relax for an interview after shooting such an emotional sequence? "You don't, it takes a while," he admits candidly. "I had a scene with Claudia a couple of months ago where we were crying; and then you go home and get on the freeway and you go 'Why am I in such a bad mood?' It isn't any wonder – I've been crying all day! You work yourself up into an emotional state and then it just doesn't disappear."

But Biggs is not complaining – quite the opposite. Under Joe Straczynski's watchful eye, the character has grown from stereotype medic to an individual who has confronted personal traumas (an addiction to stims), professional crises (the loss of a child patient in *Believers* and the death of a whole race in *Interludes and Examinations*) and family confrontations (a meeting with his estranged father in *GROPOS*).

"There's no other role on this show which is confining," insists Biggs. "Everyone else can have a lot of different sides to them, but usually the doctor, in my experience, is someone who comes in and heals or explains the scientific things and steps back so Bruce [Boxleitner as Captain Sheridan] can save the day.

"I've been in that situation on a soap for five years, and I was hesitant to play a doctor again, but Joe really reassured

Richard Biggs as Dr Stephen Franklin

Photos © S Payne

DOCTOR IN TROUBLE

with some of those scripts in that first year. Some of those scripts were wonderful. I thought, 'This is really going to be different', and it has been."

Audition

Biggs originally auditioned for the role of Stephen Franklin four years ago, after Johnny Sekka, who played Dr Kyle in the pilot episode, failed to return for the series.

"When I auditioned I was in New York," the actor recalls. I thought, 'They can't find the doctor, they've looked at everyone, let me go back and do the audition – fine'. Then you go and do the audition and it's like, 'Oh they want me back!' Then you go back three times, and now four years later… In this business with one little audition your whole life is changed."

Initially unsure of how the show would fare, Biggs did not even bother to move his belonging to Los Angeles.

"When I got the job I thought 'They'll do 22 and it won't last, so let me just hang out here and keep all my stuff in New York'. Then it got a second year, and after the second year I thought, 'OK let me get all my stuff'."

Relocating to the West Coast did not concern the actor. Like his character in the series, Biggs hails from a military family.

"We didn't stay in one place for more than a year until I went to college," he reveals. "It's no big deal. Up until **Babylon 5** I could have packed all of my belongings in the back of a truck and I loved it that way, but we all gotta grow up some time."

Hearing Problems

An individual with severely impaired hearing, Biggs actually wears a hearing aid on the soundstage – although this causes no problems, and viewers at home have never noticed.

"I'm totally deaf in one ear, 50% gone in the other," he reveals. "That never really bothered me until the third year where I guess my hearing started to get worse. It's fine, and when they do a close-up or something they just say, 'Hey Rick can you take that out'. Sometimes if you watch you can see I've got it on."

Photos this page: Richard Biggs on set for *In the Beginning*

In the Beginning More medical moments...

These days Biggs seems very content with his lot, recognizing that few actors can boast of having the security of a leading role on a popular tv series, accompanied by a schedule that allows for plenty of time off. He knows the character inside out, he enjoys the company of his colleagues, and he feels satisfied by the material.

"This character's very intense but because I've worked him for so long he's very familiar," says Biggs. "He's wound up all the time, so I'm kind of hooked into that. I've played a doctor before this and he was everyone's friend, and then to play this guy who's so intense..."

The actor claims that his role as a doctor in **Days of Our Lives** provided invaluable experience for playing Franklin. Most importantly, he was able to

Photos © S Payne

arrive at the **Babylon 5** set with the ability to confidently spout medical jargon.

"I do it very well," he says. "I really have a feel for the medical words, but the scientific technobabble is pretty challenging. The doctor is such a generic character – he comes in and does six syllable words, explains the scientific thing, and then he leaves. So I appreciate that Joe has allowed me to do that, and then the next episode I'm off being a resistance fighter. To get out and have a gun in my hand and fight people..."

At the End

It's this story strand, which appears in the second half of the fourth season, that has obviously provided a great deal of satisfaction for the actor. After the emotional intensity of season three, culminating in Franklin's near-death experience in *Walkabout*, the actor has finally been allowed to kick some ass.

"In Season Four Joe got me out of the Medlab and I became an underground resistance fighter with Jason [Carter] and Pat [Tallman]," he continues. "We go to Mars and we deal with the Mars resistance, so I really become more than just a doctor, which I kinda like. Joe knows that I like getting out of the Medlab as much as possible."

Biggs has been allowed to explore another facet of

Franklin for the show's final episode *Sleeping in Light*, which has already been filmed but is being held over until the show's final season. The story finds the principal characters reuniting 20 years in the future – and they have all changed significantly...

"That was an experience!" he grins. "They greyed all my hair. It's funny because you spend four years in the make-up and they try to hide all of our imperfections and then all of a sudden there's an episode where they're highlighting them. It's like, 'Damn!' Actors are vain people anyway, and they were all going 'No, no, no!' It's kind of hard to look at yourself like you're going to be at 55 or 60 years old.

"Normally the make-up takes about a half hour. This one took about an hour with all the grey and the lines. I didn't get much of the wrinkles. I hope I look like that in 20 years! They put some glasses on me, and he had a cough and a limp. That means I'm old!"

In the Beginning

Ironically, after shooting the future scenario of *Sleeping in Light* several of the cast are playing younger versions of their characters for *In the Beginning*.

"I'm supposed to be 15 years younger," offers Biggs. "They just changed my hair.

"The doctor is in both movies but he's not really heavily involved. He's just kind of hanging out, which is all right by me. It's a great gig – I don't have Bruce's schedule, which is kind of nice. I come and do my little thing, and then I leave."

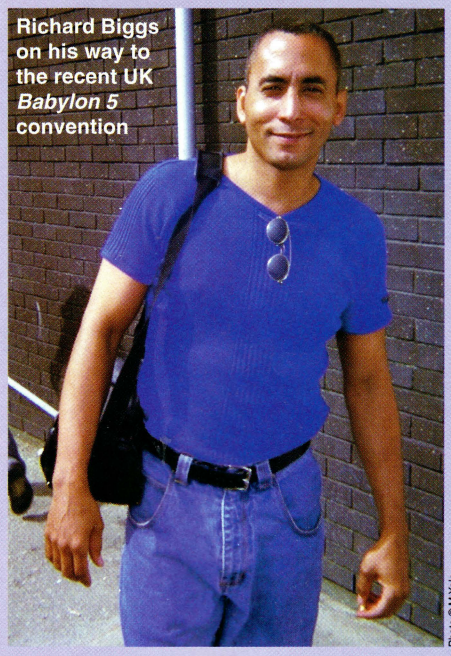
For a time it seemed as though production on **Babylon 5** could have ended with the tv movies. Warners did not want to commit to a fifth season, and **Babylon 5**'s producers looked to TNT for a home. Biggs vividly remembers the happy day when he heard that Season Five was confirmed.

"Jerry [Doyle] and I went on a cruise," he says. "It was a Science Fiction cruise, and Jerry called Bruce on the Sunday. Bruce said there was a meeting that Friday and it looked pretty good and it was going to be renewed on TNT and they all needed to talk to us about some kind of negotiations. Before then I'd go to work and John [Copeland] would go, 'We're this close'. My life was hanging by 'this close'!"

What If...

So what would the actor have done if **Babylon 5** had ended this year?

"I was going to start auditioning," he muses. "I love auditions. I love breaking down a script and getting into a character and getting all worked up and then doing it. But in the majority of them you do all that work and even before you get through the door they know they have an offer out to someone. It's part of the process.



Richard Biggs on his way to the recent UK *Babylon 5* convention

Photo © M Yale

"I had a little theatre going. I used to be on a soap, then work all day, grab something to eat and run to the theatre. Then I just stopped doing that, but getting back into auditions this past couple of months I realized that I'm really kind of getting a little lazy. I know this character, but to reach into my bag and pick out other characters... they've been in there too long. It's time to get back to the theatre and get them going. If I'm in a play, I seem to be in the groove when I go to auditions. If I'm up and I'm working and in front of an audience and then tomorrow I have an audition, then I get in there and I'm really there."

Richard Biggs, ready to meet the fans

Photo © M Yale

Conventions

In between completing work on the tv movies and starting filming on the fifth series, Biggs plans to attend a number of **Babylon 5** conventions across the world.

"I like to get the feedback," he insists, "because we sit here in this studio and do 22 episodes and you don't know if people like it or not. So conventions are a great place to sit around with people who appreciate the show. It's a real positive group of people who you're talking to – you're talking about something they love and you know a lot about it so you can't go wrong."

Has he found any differences between the fans in UK and those in America?

"I think [the UK fans are] much more informed, they're much more into the show, they are more fans. People here [in the US] will find it, but it's hard to follow with the re-runs. Obviously over in England they've got a better feel of the show because they experience the arc. I think it's gonna change with TNT – it's going to get like it is in England. You go over to England and people really appreciate the show. Over here it's like, 'Oh yeah I heard about that show a couple of years ago – is it still on?'"

While by no means an addict, Biggs admits that he enjoys Science Fiction as a casual viewer – although his favourites tend to be the anthology series of the Sixties.

"I love **Twilight Zone**, I loved **Night Gallery**, **Night Stalker**, **Outer Limits**..." he enthuses. "Those were my shows. I like **The Thing** and **Alien** and stuff like that. I used to love reading Science Fiction, but because I have to memorize lines I don't get the chance to read much.

"I never got into **Star Trek**, I don't know why. I still can't. It's the competition, so when I'm flipping through the channels I go, **'Star Trek**, let's see how they do it'. And I last maybe three or four minutes and then suddenly I'm [he yawns]."

Hopefully **Babylon 5** will have all of **Star Trek**'s longevity – and possibly as many spin-off series. Fortunately Biggs is in no hurry to move on, happy to remain with the series as long as he can – even if it means still being identified with the character for many years to come.

"They're talking about a movie next summer, and it's like this could go forever. There's the spin off series, the conventions...

"I could be the Bill Shatner of 2020!"

Stephen Payne and David Richardson

Don't miss the

CULT TIMES

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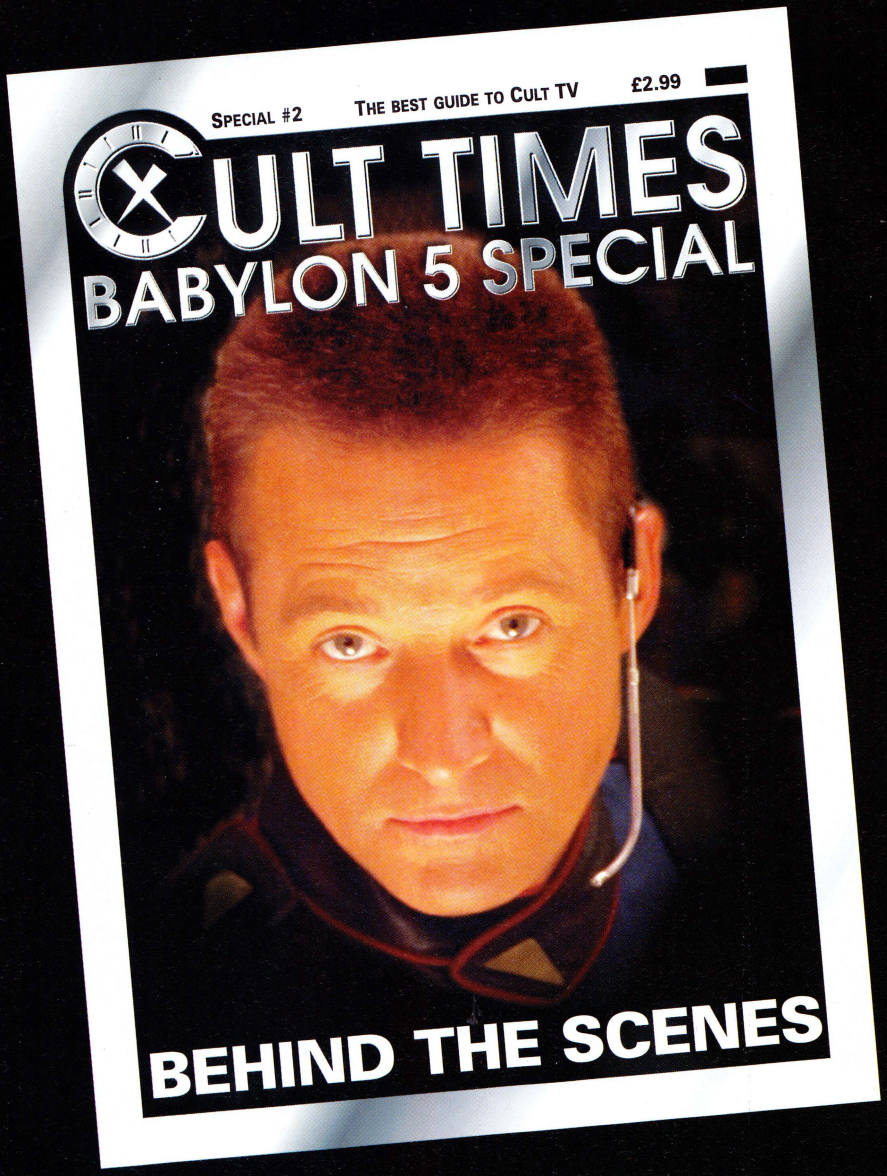

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DEREK DE LINT
A MAN WITH A LEGACY

DEREK DE LINT is a most fortunate man, having achieved what most in his profession can only hope to accomplish: he is a working actor happy with his professional as well as personal life, and he is the star of **Poltergeist: The Legacy**. The series began two years ago on the Showtime cable network, airing 23 episodes in the first season. The show's popularity was such that a full second season was ordered even before the first season had finished airing.

The series is very loosely based upon the highly successful 1982 film **Poltergeist,** where the Freeling family was menaced by supernatural forces which ultimately kidnap the youngest Freeling daughter into the spiritual para-universe. The family, understandably did not know how to deal with these problems, so experts were called in.

The call went to an organization called The Legacy. It is with this group that the series **Poltergeist: The Legacy** concerns itself. The Legacy is an international secret organization that has been fighting evil supernatural forces for centuries, with 'Houses' throughout the world.

Derek Rayne

The action of the series concerns itself with the activities of the San Francisco House, headed by Derek Rayne, played by de Lint. Derek de Lint has had a long journey towards becoming the star of one of tv's most successful syndicated genre programmes. Like most people who gain notoriety in the performing arts, it has been a long life of hard work leading up to his becoming an 'overnight success'.

Derek Rayne is on hand in the episode *Fear*

He began acting over 20 years ago in his native Holland. "I started in the theatre in Holland, and my very first film, which I did about 19 years ago, was directed by Paul VerHoeven (**Total Recall**, **RoboCop**, and the current **Starship Troopers**) called **Soldier of Orange**. That was really one of the best films ever made in Holland and for me was a real stepping stone. It was a wonderful experience for me. It was the second year I was acting; I was doing the musical *The Rocky Horror Show* on stage when he [VerHoeven] asked me to audition. I had never really worked before a camera and acted, so I was really green; and he directed me really well. When the film was finished, I fell in love with filmmaking, from an actor's point of view.

"Since then, I worked both on stage, for television, and in features; in Holland for about 10 years. I did about 12 or 18 features, all in Dutch, and in 1985 or so I shot a film called **The Assault**, which [received] an Academy Award, [as well as] a Golden Globe for best foreign language film; which for me was a confirmation. It was not for me, of course; but for the film. The film was the first Dutch film to win an Academy award, and I thought it was a confirmation of what I was doing.

"I went abroad, and for about 5 years I worked in English in co-productions in Europe; and mini series, and then there was **The Unbearable Lightness of Being**, and again it was a confirmation that I was on the right path [personally] and I should continue.

"There was an English movie I shot in Bosnia called **Stealing Heaven**. It is the story of Heloise and Abellard and takes place in the 12th Century. It was released in America, but didn't play long. It had a wonderful, long release on video; I still receive letters on that movie, and I shot it 10 years ago. I played Abbellard, and it was a nice stepping stone too, for me, internationally.

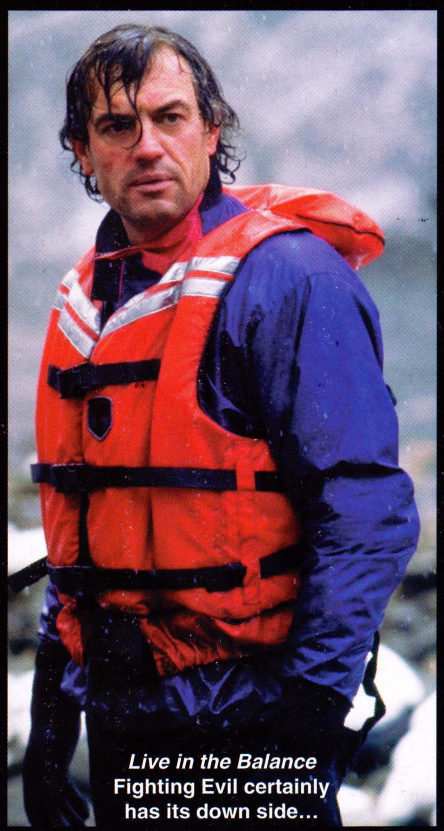
I did all kinds of guest appearances, a mini-series with Donna Mills, A guest starring role in **NYPD Blue**, and **Perry Mason**,

Derek de Lint as Derek Rayne in *Mind's Eye*

those kinds of shows. I would go to Los Angeles for a few weeks; get a job, and stay a little longer; and go back to Amsterdam. So in the meantime, I was doing all kinds of features, because in Holland they ask you to do a role in all types of very interesting projects, which is where my heart goes. So I did wonderful features, but they're in Dutch, and kind of low budget [by American standards].

A couple years ago, a producer I had previously worked with called, and I did a feature for him in Holland, one of the first projects in Holland where they shot a feature all in English; with Lysette Anthony. [It was] about a Dutch diamond [merchant] who falls in love with an American girl; so we could get away with that. Then, when [**Poltergeist: The Legacy** producer/creator] Richard Lewis was interested in me for a reading, I decided to go to LA for a few days, to meet with him.

"I had one day. They flew me down for a fitting from Vancouver to Amsterdam to pack; right to Victoria, British Columbia, and I began shooting. The first season I did by myself; which was difficult; and now my whole family is with me. All my kids go to an English [language] school here, which is great. I still live in the centre of Amsterdam, I love Amsterdam. I would never want to move, but it was an incredible opportunity for my boys to be bilingual, because we speak a lot of languages in Holland."



Live in the Balance
Fighting Evil certainly has its down side...

The technical resources of The Legacy are available to Derek

Head of the House

Derek Rayne leads the San Francisco house, but he is not the first Rayne to be a Legacy House Precept. Derek's father had also been a Legacy House Precept, and Derek witnessed his father's death at the 'hands' of a demon; cementing his own destiny to join in the fight against Evil. Asked about how such a traumatic experience affects the adult Rayne, de Lint responds that, "he is very dedicated to the cause, but I really strongly believe he should be flesh and blood, and he should have a love interest, and is something that so far hasn't developed. All of the girlfriends he has were all 15-20 years ago, and he is still dealing with them [emotionally]. In the new season, there are some shows where a lover I had 15 years ago surfaces. My personal wish list is that Derek Rayne would have a little more personal relationships. When you think about it, it is kind of weird, all these people [of the San Francisco Legacy House] living together in this big mansion, and [they] have no [personal] life."

Internet Popularity

As with most television programmes nowadays, **Poltergeist** has become popular on the Internet, having spawned several official, as well as unofficial sites on the World Wide Web. De Lint mentions his own experiences with the new communications medium by relating how he "hooked up lately, and was overwhelmed by what some fans have done. I felt like I had opened a room and there were a thousand people waiting for me. They're asking, 'Are you willing to read some questions?'. Finally, I was hooked up, and I was checking my page, and all the questions people asked about the show. It was nice and really positive and sweet.

Right now I am in the process of doing something [with one of the sites]. Trying to answer those questions for the fans that have made the pages themselves. My private life has always been very private, although I am not opposed to answering *some* personal questions. It is a whole different world there, and I was pleased when I saw such reactions out there."

Being the star of a show devoted to the Supernatural leads to the obvious question of how one's own beliefs are either in conflict or concert with the programme's basic premise. De Lint is quick to point out that while he does not have any particular specific experience with the types of paranormal phenomena portrayed on the programme, neither does he discount the possibility of the existence of such phenomena. But he does mention that "I didn't have any real experiences like we have on the show, but I did meet with a clairvoyant, [and] I have definitely met people who are able to see and feel things. There are always little things in my life that I cannot explain myself. When I started the show I was also a little worried, because I had heard rumors about it; after doing the show for two years now, I am surprised how down to earth the work is." He adds that there have been no particular 'supernatural' events perhaps inspired by the show's subject matter.

Directing?

One of the first season episodes, *The Bones of Saint Anthony*, was directed by **Poltergeist: The Legacy** co-star Helen Shaver, which leads to the obvious question of whether or not directing is in the cards for Derek de Lint.

Asked if he aspires to work behind the camera as well, he responds "Yes, but not [on] **Poltergeist**, I'd much more like to direct something like a low budget movie, or a short subject; but where *I'm* much more involved in the project, and also [have] more power... To do an hour show, in six-and-a-half or seven days is almost impossible. Even people who have 500 hours [experience directing] in tv drama have a difficult time completing it in time; and also for Helen it was almost impossible to do that because it is so hard to make a show that looks good, with lots of coverage [multiple shots of the same action, from different viewpoints], and everything; and special effects; and still do it within the time frame, so I think to answer [the] question, I'd love to direct, but then I would love to do something that I wrote, or was involved with creating, [but] just being on such a tight schedule, and deliver a show in six or seven days; remember acting in a different language is something I've done for 10 years, but it is a handicap of course.

"I really have to do my homework and I'd have to be totally focused. Directing would be something I would like to do, but to do it, and do it like Helen did; and acting in a show you have to finish [post production work] is a little bit too much."

As for his future plans, the second season of **Poltergeist: The Legacy** is about to start airing in syndication. This year, a new character is being introduced. His name is Sloane, and will be played by Daniel Travanti. Sloane will be Derek's superior in the hierarchy of The Legacy, and will be on hand to add a dramatic conflict on the programme.

The second season has already finished shooting, and whether or not a third will be ordered yet remains to be seen. Would Derek de Lint welcome the chance to play Derek Rayne in a third season of **Poltergeist: The Legacy**? His response is an enthusiastic 'yes', as long as the writers can continue to come up with strongly written, interesting scripts.

Patrick Perez

Guest actor Daniel J Travanti with Derek de Lint in the late second season episode *Someone to Watch Over Me*

What else is in store for The Legacy?

SEASON THREE

EPISODES 1-13

Credits

Captain Kathryn Janeway ..... Kate Mulgrew
Commander Chakotay ..... Robert Beltran
Chief Engineer B'Elanna Torres ..... Roxann Biggs-Dawson
Kes ..... Jennifer Lien
Lieutenant Tom Paris ..... Robert Duncan McNeill
The Doctor ..... Robert Picardo
Neelix ..... Ethan Phillips
Lieutenant Tuvok ..... Tim Russ
Ensign Harry Kim ..... Garrett Wang

Supervising Producers ..... Peter Lauriston, Brannon Braga
Executive Producers .... Michael Piller, ... Rick Berman & Jeri Taylor
Producers ..... Wendy Neuss & ..... Merri D Howard
Co-Producer ..... Kenneth Biller
Line Producer ..... Brad Yacobian
Editor ..... Daryl Baskin
Director of Photography ..... Marvin V Rush, ASC
Production Designer ..... Richard D James
Costume Designer ..... Robert Blackman
Make-up Designer and Supervisor ..... Michael Westmore
Music ..... Dennis McCarthy
Theme ..... Jerry Goldsmith

The Voyager family

C1 *Basics, Part II* (2 of 2)

Writer ..... Michael Piller
Director ..... Winrich Kolbe
Ensign Lon Suder (Brad Dourif), First Maje Culluh (Anthony De Longis), Seska (Martha Hackett), Ensign Samantha Wildman (Nancy Hower), Ensign Hogan (Simon Billig), Kazon engineer (Scott Haven), Hanonian #1 (Michael Bailey Smith), Hanonian #2 (David Cowgill), Commander Paxim (Russ Fega), Narrator and Computer Voice (Majel Barrett)

After being left for dead by the Kazon Nistrim, Captain Janeway and her crew must fight for survival on the inhospitable surface of the planet Hanon Four. Food, water and shelter on the alien terrain are the least of the crew's problems, however, when the planet's inhabitants become aware of their presence. Meanwhile, Tom Paris leads a band of Talaxian ships in an attack against Voyager, but the success of their mission hinges on the actions taken by the ship's Holographic Doctor and Ensign Lon Suder, a recently reformed sociopath who finds he must kill again.

First US transmission: 4th September, 1996

Basics, Part II

C2 *Flashback*

Writer ..... Brannon Braga
Director ..... David Livingston
Captain Hikaru Sulu (George Takei), Commander Janice Rand (Grace Lee Whitney), Dimitri Valtane (Jeremy Roberts), Excelsior Helmsman (Boris Krutonog), Kang (Michael Ansara)

Captain Janeway must enter into a Vulcan mind-meld with Tuvok when a memory from the lieutenant's subconscious involving the death of a little girl threatens to kill him. Their journey takes them back to the Vulcan's first assignment, aboard the USS Excelsior under the command of Captain Sulu. Janeway and Tuvok race against time to find the link between the repressed memory and the death of an Excelsior crewmember before Tuvok dies.

First US transmission: 11th September, 1996

C3 *The Chute*

Teleplay ..... Kenneth Biller
Story ..... Clayvon C Harris
Director ..... Les Landau
Zio (Don McManus), Liria (Robert Pine), Vel (James Parks), Pit (Ed Trotta), Rib (Beans Morocco), Piri (Rosemary Morgan)

Falsely accused of committing a terrorist act on an alien world, Tom Paris and Harry Kim are thrown into a dark, impenetrable prison at the end of a mysterious

Flashback

chute. While Captain Janeway hunts down the real culprits, Harry fights to protect Paris, who has been stabbed by a crazed prisoner, and tries to figure out a means of escape.

First US transmission: 18th September, 1996

C4 *The Swarm*

Writer ..... Michael Sussman
Director ..... Alexander Singer
Doctor Lewis Zimmerman (Robert Picardo), Diva (Carole Davis), Chardis (Steven Houska)

B'Elanna discovers that the Emergency Medical Holograph database has overloaded and the Doctor's memory circuits are rapidly degrading. The only solution appears to be to shut down the programme and restart it, erasing the past two years of the holograph's life. The situation is compounded when the ship is attacked by a hoard of voracious Space parasites, The Swarm.

First US transmission: 25th September, 1996

C5 *False Profits*

Teleplay ..... Joe Menosky
Writer ..... George A Brozak
Director ..... Cliff Bole
Doctor Arridor (Dan Shor), Kol (Leslie Jordan), Kafar (Rob LaBelle), Bard (Michael Ensign), Sandalmaker (Alan Altshud), Merchant (John Walter Davis)

While conducting scans to find out more about a shifting wormhole, Voyager discovers evidence of Alpha Quadrant inhabitants on a nearby planet. Chakotay and Paris investigate and find two enterprising Ferengi – Arridor and Kol –have become the city's local demigods. Janeway calls upon Neelix for his assistance to convince the two entrepreneurs that it is more profitable for them to leave the planet than to stay.

First US transmission: 2nd October, 1996

The Chute

The Swarm

C6 *Remember*

Teleplay ..... Lisa Klink
Writers ..... Brannon Braga &
..... Joe Menosky
Director ..... Winrich Kolbe
Jareth (Bruce Davison), Jor Brel (Eugene Roche), Dathan (Charles Esten), Jessen (Athena Massey), Jora Mirell (Eve H Brenner), Girl (Tina Reddington), Woman (Nancy Kaine), Computer Voice (Majel Barrett)

Janeway offers a group of peaceful telepathic aliens known as Enarans passage back to their home world in exchange for information about their methods of energy conservation. The aliens' presence coincides with a series of intense, sensual dreams that B'Elanna Torres has been experiencing. When these visitations begin to take on an uneasy tone, the chief engineer is convinced that their new friends are desperately trying to hide something disturbing from their past…

First US transmission: 9th October, 1996

C7 *Sacred Ground*

Teleplay ..... Lisa Klink
Writer ..... Geo Cameron
Director ..... Robert Duncan McNeill

False Profits

Remember

Magistrate (Harry Groener), Old Woman (Estelle Harris), Old Man (Kenne Curtis), Old Man (Parley Baer), Guide (Becky Ann Baker)

Kes is critically injured when she disturbs a sacred shrine while on shore leave. In order to save her life, Janeway must submit to an ancient and cryptic ritual that will prepare her for an audience with the spirits of the shrine and an opportunity to plead Kes's case.

First US transmission: 30th October, 1996

C8 *Future's End, Part I* (1 of 2)

Writers ..... Brannon Braga & ..... Joe Menosky
Director ..... David Livingston
Rain Robinson (Sarah Silverman), Captain Braxton (Allan G Royal), Henry Starling (Ed Begley, Jr), Ensign Kaplan (Susan Paterson), Dunbar (Christian R Conrad), Policeman (Barry Wiggins)

Voyager is hailed by Captain Braxton of the Federation Timeship Aeon, from the Twenty-Ninth Century. Braxton has used a temporal rift to come back in Time to destroy Voyager, apparently responsible for a massive temporal explosion in his own century. Janeway manages to disable Braxton's ship, but in doing so causes her ship to be pulled into the temporal rift along with the damaged Time vessel. Voyager ends up orbiting Earth in 1996, and the crew must search for a way to avert the disaster Captain Braxton described.

First US transmission: 6th November, 1996

Sacred Ground

Future's End, Part I

C9 *Future's End, Part II* (2 of 2)

Writers ..... Brannon Braga & ..... Joe Menosky
Director ..... Cliff Bole
Rain Robinson (Sarah Silverman), Captain Braxton (Allan G Royal), Henry Starling (Ed Begley, Jr), Ensign Kaplan (Susan Paterson), Dunbar (Christian R Conrad), Militiamen (Brent Hinkley, Clayton Murray), Computer Voice (Majel Barrett)

Janeway matches wits with Henry Starling, owner and director of Chronowerx, a computer firm always one step ahead of the competition. In the early Sixties, Starling discovered Braxton's damaged timeship and used its technology to jumpstart the computer age, and he now wants to use it to travel forward into the 29th Century to acquire additional technology. Janeway is forced to put her life on the line to stop Starling wiping out billions of people.

First US transmission: 13th November, 1996

C10 *Warlord*

Teleplay ..... Lisa Klink
Writer ..... Andrew Shepard Price & ..... Mark Gaberman
Director ..... David Livingston
Adin (Anthony Crivello), Demmas (Brad Greenquist), Nori (Galyn Gorg), Resh (Charles Emmett), Ameron (Karl Wiedergott), Tieran (Leigh J McCloskey), Computer Voice (Majel Barrett)

Future's End, Part II

Warlord

Voyager rescues three Illarians from their damaged vessel , but one of the aliens dies from his injuries – or so it seems. Using an implant device Adin was able to transfer the conscious mind of his ruler, Tieran, into Kes at the moment of his death. While the Ocampan struggles to regain control of her body and mind, the former warlord launches a bloody attack against his own people and takes control of the planet.

First US transmission: 20th November, 1996

C11 *The Q and the Grey*

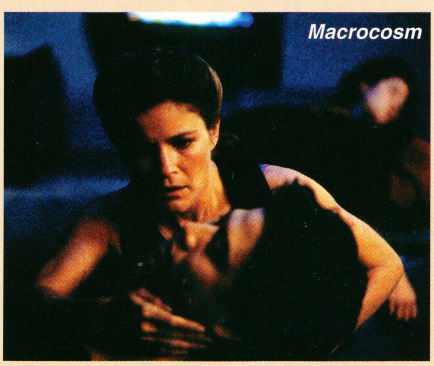
Teleplay ..... Kenneth Biller
Writer ..... Shawn Piller
Director ..... Cliff Bole
Q (John de Lancie), Female Q (Suzie Plakson), Confederate Soldier Q (Harve Presnell)

Love is in the air when Q asks Janeway to be the mother of his child. When a female Q appears and challenges Q's advances towards the captain, he transports himself and Janeway to the Continuum and what appears to be the American Civil War (in reality a battle between rival Q factions). The female Q devises a way for Voyager to enter the Continuum, but they may be too late to save Janeway and Q from a Confederate Army firing squad.

First US transmission: 27th November, 1996

C12 *Macrocosm*

Writer ..... Brannon Braga
Director ..... Alexander Singer


Macrocosm

The Q and the Grey

Consul (Albie Selznick), Garan Miner (Michael Fiske)

Returning from a diplomatic mission, Captain Janeway and Neelix are puzzled when Voyager doesn't meet them at the pre-arranged rendezvous point. They find the ship adrift in Space and under a complete communications blackout. Neelix is sprayed with an unknown substance by an alien life form and falls ill, and Janeway is injured when she comes face-to-face with one of the intruders. Making her way to sickbay, she learns that the Doctor has developed a cure for the virus to cure the incapacitated crew – but he and Janeway must find a way to distribute the vaccine before the virus overruns the entire ship.

First US transmission: 11th December, 1996

C13 *Fair Trade*

Story ..... Ronald Wilkerson & Jean Louise Matthias
Writer ..... Andre Bormanis
Director ..... Jesus Salvador Trevino
Wix (James Nardini), Bahrat (Carlos Carrasco), Map Vendor (Eric Sharp) with Alexander Enberg, Steve Kehela, James Horan

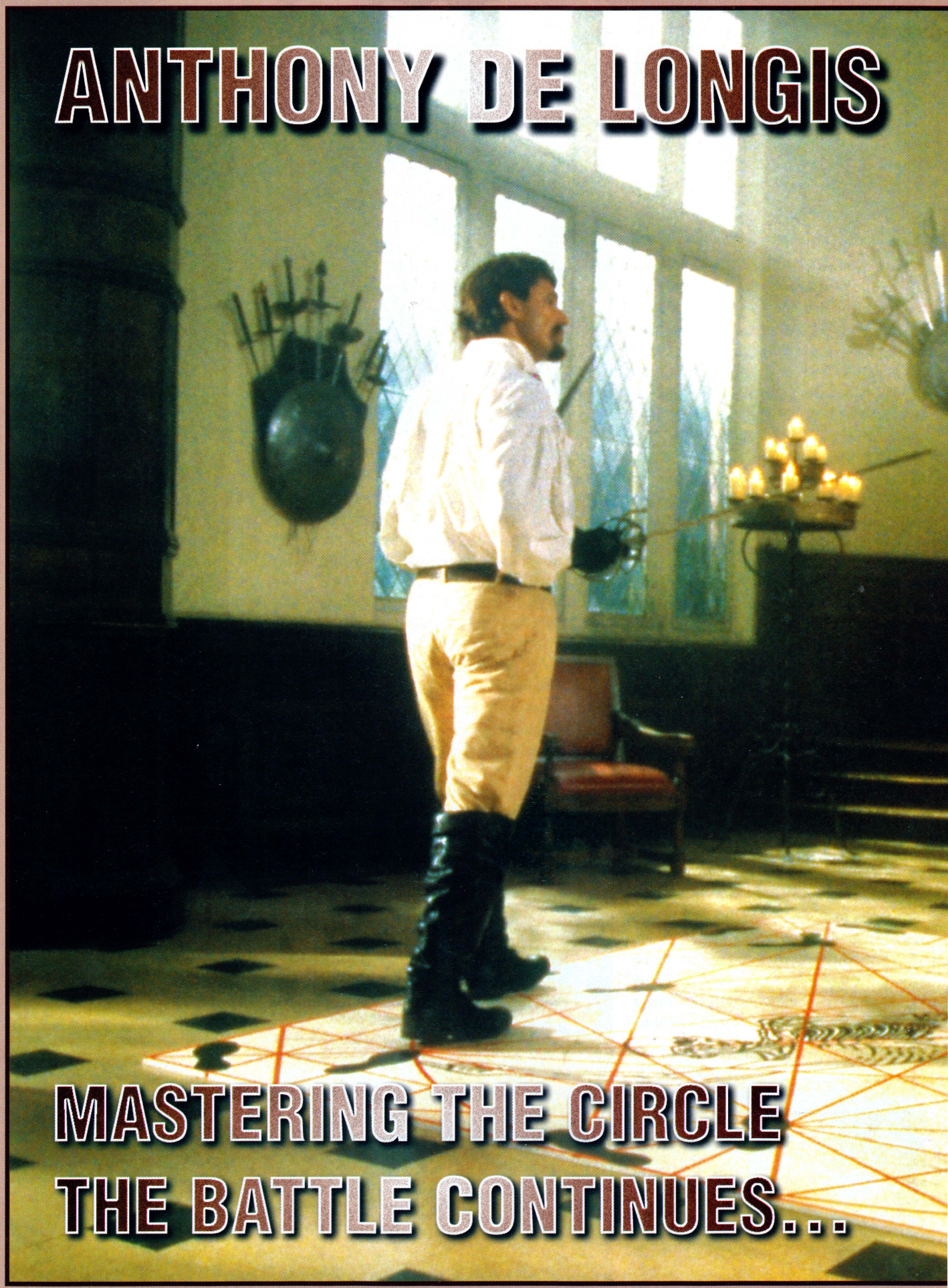
Voyager makes a stop to take on supplies. Neelix meets up with fellow Talaxian Wix, who persuades him to help in a narcotics deal to allow Wix to pay off his debts and get his ship back. The deal goes wrong and Wix accidentally kills someone. Chakotay and Paris are arrested and charged with murder.

First US transmission: 8th January, 1997

Steven Eramo

Fair Trade

ANTHONY DE LONGIS



MASTERING THE CIRCLE
THE BATTLE CONTINUES...

Ottavio Consonne (Anthony De Longis)

We conclude the interview with Anthony De Longis and the production diary from last issue...

DE LONGIS was busy working on the film **Sinbad** in the Middle East when Abromowitz called and asked the actor if he would be interested in travelling to Paris to guest-star in an upcoming **Highlander** episode. "I was, of course, delighted that they were going to write the script and character for me based on my ideas," De Longis says. "I had forwarded all my diagrams and other notes to them and the writer Jan Hartman did a wonderful job concocting a story with style and depth. It was a terrific collaboration of ideas. Before we had even started filming everyone had added something to the script, so the mix was much richer. The script arrived three days before I boarded the plane."

Upon arriving in Paris, De Longis was rushed to his hotel where he immediately sat down to dissect the script with producer Ken Gord and the episode's director Richard Martin. He was also happy to be reunited with **Highlander** star Adrian Paul and meet Stan Kirsch (Richie Ryan). "It was really good to see Adrian again and, funnily enough, I found out something very interesting during the filming of the episode, formerly titled 'The Mysterious Circle', renamed *Duende*," he says. "Even now Adrian wasn't the one who told me, but according to Ken Gord, the producer, when I made my first appearance on the show, Adrian called the powers that be and said, 'I like this guy, he's good. Do we have to kill him?' Alas, the script called for me to die but it was gratifying to know that Adrian thought enough of my skills to go to bat for me.

Admiration

"I have tremendous admiration for Adrian and his disciplined work ethic. He has studied not only dance and various martial arts disciplines but also a number of different sword styles in order to constantly improve his skill and increase the effectiveness and credibility of his character. Each **Highlander** episode is seasoned with variety and imagination and Adrian has wisely honed his abilities to expand his character options and possibilities. I respect and admire this because it's the way I try to work myself. When you have the right tools your character is really limited only by your imagination.

"While I didn't get much of an opportunity to work with Stan Kirsch I found him to be friendly, easy to talk with and very supportive. He made me feel very welcome on the set. Obviously, he and Adrian have been working together for quite a while and have developed a lively little rapport. It was great to watch them throw ideas for a scene back and forth, sometimes quite vehemently," laughs De Longis.

A student of accents, De Longis has performed in roles requiring him to suggest a variety of nationalities including Russian, German, Irish, English, Scottish and Australian. However, one of the accents the actor had no previous experience with is the Castillian Spanish he wanted to suggest for Consonne's character. Luckily for him one of the **Highlander** production team, Gwenaele Bonete, hails from Spain. "She was generous enough to run through all my dialogue and she even helped me to select specific Spanish words to clarify my accent and season my vocabulary. Often times certain words provide the key to lock you into the rhythms of your accent. You hope the author has chosen words that help you achieve a seamless consistency. Unfortunately, some of my speeches offered me little to cling to in order to maintain what was for me something dauntingly unfamiliar. Even with Gwenaele's help, though, there were times when I had two, three or four lines without any key words to help me. I was always afraid of drifting into an Akim Tamiroff Russian accent and, 'making big trouble for Moose and Squirrel', " he laughs.

Established Friendship

Along with creating the correct accent and giving Consonne a bit of vulnerability, De Longis wanted to be sure of establishing the friendship between his character and MacLeod. He hoped that this would help to add credibility to the loss that Consonne feels when he severs the relationship. "When he does finally reject MacLeod he must feel that he, too, has really lost something. It's vital to remember that no matter how much Consonne behaves like a son of a bitch he must somehow reveal some real feelings. Otherwise he's simply a cardboard cut out and can, therefore, be easily dismissed by the audience. Whether the character is charismatic and charming or hateful and repulsive, he needs a spark of human dimension to grab viewers and pull them in. This provides enough balance for the audience to recog-

Duncan MacLeod (Adrian Paul)

production diary

DAY SEVEN

Monday (November 25th)

While Adrian was filming his flamenco flashback dance scene, Braun and I evolved the climactic fight scene we would shoot in just four days. Reality check. Here I am in this 1840s wardrobe complete with a high collared shirt, pants and boots in this little cobbled street in a hidden corner of Paris. Of course, they can't completely control the flow of traffic and people were stopping to look but at least it was a one-way street. At one point, Adrian was able to come out for nearly 20 minutes of rehearsal and input. We were able to show him what we'd come up with and incorporate his energy and ideas into the mix.

We next had the steam room scene where the friendship between the two characters is severed. This was the only chance I had to give a sense of 'OK, at one time we were friends'. Even though he was a gypsy and a foreigner, and I was his teacher and master, and of noble blood, I still liked him and respected him as a man. Now all bets were off. He must leave town or I will kill him. I say, "Very good, but this is gentleman's work, not like your gypsy dance." Then I test him. He rises to the challenge and manages to cut my shoulder and says, "Whatever works." I walk straight towards him, guard down, forcing his attack and enveloping his rapier with my dagger. He tries to thrust with his dagger but I scoop it up, binding both weapons and stabbing him with my own dagger. "That wasn't necessary," he says. I give the dagger a little twist and reply, "Are you the master now?" He says, "No," and I withdraw my blade, both of us hiding the action from the other students. It made for a nice scene.

DAY EIGHT

Tuesday (November 26th)

This was my day off but I welcomed Braun's offer to work. He and I rehearsed fight ideas for about six hours and managed to get in a bit of work with Adrian between shooting. We were rehearsing the flashback teaching sequence in which Consonne trains MacLeod in the intricacies of the Mysterious Circle. Along with spending eight years studying European competition style sabre fencing with Master Ralph Faulkner, I also trained five years with Sifu Dan Inosanto studying a variety of Asian martial arts. Braun figured out how MacLeod would wound Consonne and I was able to utilize some of the skills I had learned from Sifu Dan to provide a twist to the action.

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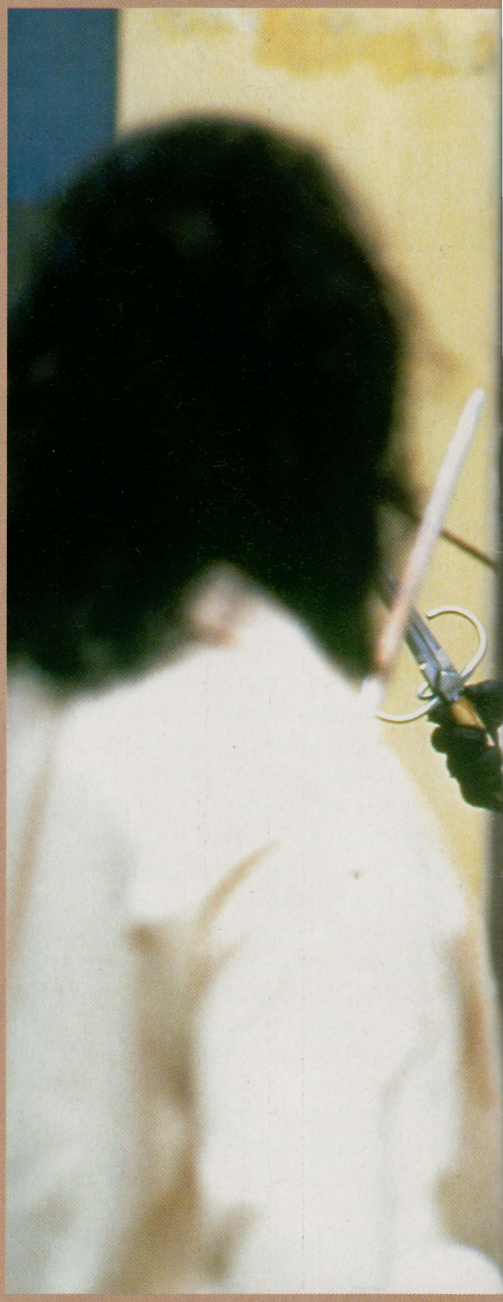
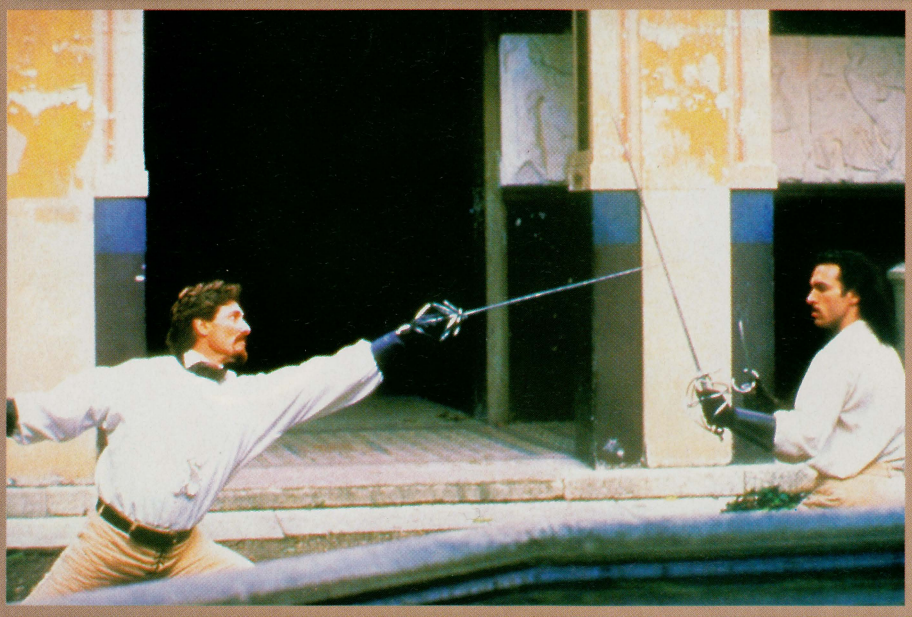




nize, identify with and possibly even understand a flesh and blood human being like themselves. You need to find a way for your audience to actively participate in the story, then everybody has a good time."

Because of his heavy shooting schedule Paul had limited time to practice the intricate fight scenes that he and De Longis wanted to perform in this episode. To supplement these rehearsals De Longis worked with F Braun McAsh, **Highlander**'s swordmaster and resident expert on period weapons and their histories. "I had a bit more time than Adrian, so Braun and I would often take a few minutes to go off in a corner and run through the moves that we were developing. He'd have something sketched out and I'd say, 'That's really neat. How about instead of having my char-

production diary

DAY NINE

Wednesday (November 27th)

The day started in flashback with Consonne running down mother Anna in his car, which was driven by Michel Jullien, son of the legendary French driver and co-ordinator Remy Jullien.

The next scene we shot was the flashback sequence in Consonne's fencing school where he teaches and trains MacLeod. Prior to my going to Paris I had sent off a diagram of the Mysterious Circle which shows a figure, half-flesh and half-skeleton, inside a circle bisected by various cords and radii. The divisions basically show the variety of routes for the cuts and thrusts that one can use to either kill or maim the opponent once he accepts your invitation and steps into the circle, your killing zone.

We shot this scene inside one of the buildings at the International University. This particular one had a lovely tiled floor which gave it a sort of mid-1800s fencing salon look, or at least it did once the art department added a few weapons to the walls. Braun had suggested to the designer that he cover the floor with three progressive teaching circles. The first one was just a plain circle with a couple of divisions and one lone student practicing the basic motions. The second was an intermediate circle with two guys working positions and exploring the cause and effect of each blade. The third and final circle is the most advanced and complete with all the deadly possibilities. This is the one Adrian and I were working. It made for a beautiful shot, so the final version should be very exciting.

After we finished this shot Adrian had to rush off to film another scene, so Braun and I again worked to polish the upcoming final confrontation to our satisfaction. It would be shot in only two days. Then we met at Adrian's trailer to watch some of the footage of the garden fight from the second day. Often, the director chooses to shoot action sequences predominantly in close-up. This hides less than effective execution by untrained actors and helps build suspense and intensity by creating a claustrophobic closeness. Even the biggest motion pictures do this but it has a two-edged sword. The audience gets cheated a little. They miss the subtle body nuances an actor can reveal when his whole body gets to tell the story. It helps the audience appreciate the level of skill involved in a life and death struggle with the blades. Since Adrian and I possessed the skills and experience to articulate both body and our double weapons, Richard had the luxury of pulling his camera back and filming us from any and all angles. This gave him great coverage and lots of choices to more effectively tell his story.

HIGHLANDER

acter do that there, we try it here with this adjustment?' He'd go, 'Oh, yeah, OK. Now, if you'll do that then I'll do this,' and back and forth we'd go, trading ideas until both of us were satisfied. It's really the ideal way to choreograph something like this. Both of us rarely get to do things in this manner, so it was a real treat and we've become very good friends because of it. It's always nice to run across someone else who likes to work the way you do and who knows what he knows and appreciates what you know too."

Parisian Laughs

De Longis spent two weeks in Paris filming the episode and, despite its serious tone, he and his fellow actors managed to have

production diary

DAY TEN

Thursday (November 28th)

Adrian was busy the whole day so there was no possibility of rehearsal. We hadn't worked on this scene at all the previous day because we had been shooting the training sequence. Adrian realized that he still had to learn the last piece of this fight, and somehow find the time to rehearse it, so he said to the crew, "OK, we stop shooting now for 30 minutes, this is important." He shut down filming so that he and I could steal a few minutes to learn the fight together.

Following our impromptu rehearsal we finished the day with my seduction of Luisa, the daughter of Anna whose fiancé I'd killed and whose dance career I'd ended by running her down in a car. We were sitting in the back of my limousine and she's saying, "My mother makes me crazy. She thinks I'm a child who needs a chaperone." I answer, "I'll be your chaperone." I hand her a glass of champagne and we kiss. I had to laugh because this really was my first love scene where I wasn't terrorizing or torturing my partner in some way. In my 20 years of acting I always seem to be the bad guy, so it was a refreshing change to explore the simplicity of a love scene where, at least on the surface, I wasn't being horrible to my date.

HIGHLANDER

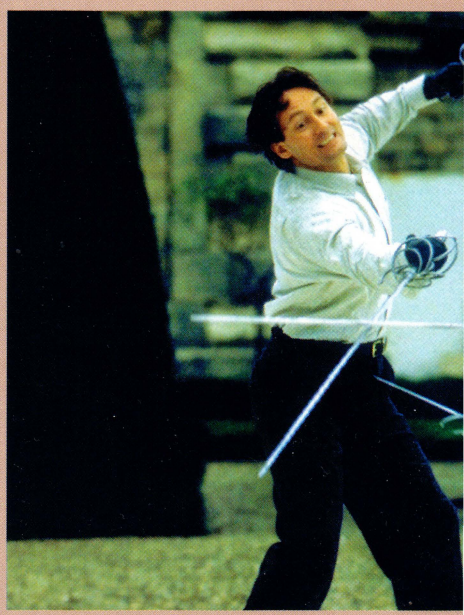
a few laughs. The actor recalls one particularly amusing moment which took place in the steam bath location where Consonne and MacLeod's friendship comes to an end.

"I call this the towel follies. Wardrobe gives you this stuff to put on underneath but essentially we're supposed to be in a Turkish style steam bath. I don't know if Adrian has done a lot of these scenes but this was my first. Adrian is very fit, of course, and he came in looking almost like Jesus with abs in his towel wrapped nicely around his loins. Because of the way I had my towel I was afraid I was going to end up with something essential hanging out," he laughs. "So Adrian gave me a couple of pointers on how to safely semi-dress to impress.

Chess Moves

"One of the things that we hoped to get across in this story is that the confrontation between MacLeod and Consonne is like a chess game. It's a tale of two skilled combatants who are telling the story of their dynamic conflict with their entire bodies. We were attempting to do something that was fairly ambitious as well as demanding both in story and in choreography choices. Like a chess game, the attacks are complex and multifaceted. The first attack isn't necessarily the real one. It could be a feint, to set up something far deadlier. In combat, you try to anticipate, respond and structure your assaults to turn what your opponent counts on as his strengths into weakness and opportunities for you."

It was obvious to the actor that he and the rest of the cast and crew who worked



on this episode came very close to achieving their goals when De Longis read the fax sent to them by David Abromowitz. "I hadn't seen the dailies from the last days of shooting before flying back to California," says De Longis. "David, however, did and I received a copy of the fax he sent to Adrian, Ken Gord, Richard Martin and Bill Panzer, another of **Highlander's** executive producers. David said, 'I've just seen the final shots of 'The Mysterious Circle'. I am in awe of the fortitude, professionalism and good humour with which every one of you took a difficult situation and made it one of the finest sequences I have ever seen.'

"To me it wasn't so much difficult as it was challenging," De Longis explains. "I love to work and when I'm working I don't care how impossible the situation appears to be. My feeling is that if you're not going to help then please get out of the way because I'm here to work. Fortunately, on **Highlander** I was surrounded by other people who were just as determined to do the best job they possibly could, so it made for the ideal working environment.

"It's a collaboration of true professionals and by that I mean people who welcome the challenge. In some ways the more difficult a situation seems the more it brings out the best in people, especially when it comes to their creativity. When every member of the team works together, magic happens. Problems are perceived as opportunities on which to capitalize. The work just keeps getting better and that's very exciting," he says happily.

Steven Eramo

production diary

DAY ELEVEN

Friday (November 29th)

It rained like hell all day. Richard, Braun and I had travelled to the location the day before. It was a beautiful park with a mansion on a hilltop overlooking the entire city of Paris. We picked a spot in front of the fountain but were overruled by the special effects guys who had chose a location that better suited their set-up for 'The Quickening', an essential effect whenever an Immortal dies. So they covered the cobblestones with a platform enclosing the advanced 'Circle' from the training salon. With all the twisting and turning and the intricate footwork and body torque we were doing we needed a smooth surface or someone would get hurt. We also emphatically requested that the platform's surface be texture treated because any dampness would turn it into an ice rink.

It's a good thing Adrian and I trusted each other and knew what we were doing. Due to the unrelenting downpour, we spent the entire day hydroplaning on the surface of the Mysterious Circle. Twice my feet skidded out from under me and I went down. Splash.

We incorporated a challenging mixture of Renaissance rapier fighting elements that included multiple intention attacks combining savage thrusts with subtle withdrawing cuts. This fight has something for everyone, from the experienced professional to the first time viewer. Braun and I were both very pleased because we put many elements into this fight that we just hadn't dared to explore on other projects. Braun said our final duel was the most complex 'one on one' fight in his three year involvement with the series. It made me proud and very grateful to every member of the team. My special thanks to Braun for his generosity and eagerness to welcome my ideas and build them into the fight. Kudos again to Adrian for his skill, concern for his partner's safety and his unfailing demands for excellence at every level.

HIGHLANDER

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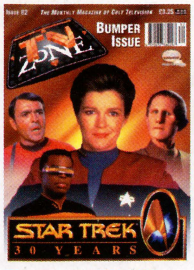

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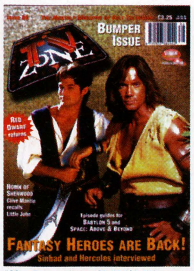

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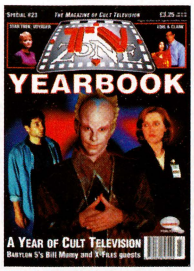

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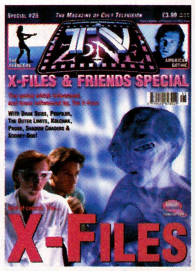

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Internet Interest

David Newton
E-mail
I have noticed that you have said that the official site for **Babylon 5** does not exist at http://pathfinder.com/babylon5. The official site does exist, it is linked to from the Warner main website, and it is at http:www.babylon5.com. I am also surprised that you did not mention the Lurker's Guide to **Babylon 5** in your article, that is by far the most comprehensive site out there. It is so comprehensive that the show's creator looks at it when he needs to verify something from an earlier episode, it has guide pages to every aired episode, and it also has synopses and transcripts of the credits of most episodes. The ones which only have the guide page and have aired are being caught up on now.

Nick O'Brien
E-mail
In regards to Clive Parker's article 'Cult tv in Cyberspace' in *TV Zone #93*, I would like to offer a number of corrections to the **Babylon 5** section.

Firstly, Warner Brothers' official site is located at http:www.babylon5.com. Secondly **Babylon 5** is now listed under drama not entertainment on Channel 4's web site. Also I was surprised to see no mention of the Lurker's Guide — http://www.midwinter.com/lurk/lurker.html — which is regarded as probably the world's best **Babylon 5** web site. As for UK sites I would recommend the Gold Channel (http://www.ps.ucl.ac.uk/~jmorley/gold_channel.html) and Earth Force One (http://www.cant.ac.uk/b5/ef1.html). The later site is run by myself so please pardon the plug. As for the article itself I was surprised that Mr Parker did not contrast Viacom's attitude towards fan-run **Star Trek** sites with Warner Brothers' approach to **Babylon 5** sites. Whereas Viacom threatens legal actions, Warner Brothers is more relaxed, turning a blind eye to fan run sites as long as their copyright is acknowledged. *Clive Parker replies: Yes, I am aware that the official **Babylon 5** site is at www.babylon5.com, although at the time of researching the article I was unable to connect to the site even though I attempted to do so over several weeks. As to Warner's attitude to fan sites, it's an unfortunate fact that legal moves such as Viacom's in suppressing sites devoted to **Star Trek** make more impression on the general consciousness of the Net than Warners' acceptance of **Babylon 5** fan sites. **Star Trek** fans make a fuss when their sites are closed, **Babylon 5** fans don't make a fuss because they have no reason to. On Channel 4's Web site, **Babylon 5** was listed under entertainment at the time of writing. The Lurker's Guide to Babylon 5; yes, I do have it bookmarked and yes, I did overlook it when writing the article. Apologies.*

Unidentified Agents

E R Hooper
Bath
I want to say that I really enjoy reading your magazine, especially the articles that you do on **Star Trek: Voyager** and **Highlander**, two of my favourite shows.

While watching another of my favourite shows, **Millennium**, I realized something which may have already been pointed out to you but I felt that I should tell you just in case nobody else has.

In the episode that Frank Black's friend, Bob Bletcher, gets killed (I think the 18th episode in the first season), approximately eight-and-a-half minutes from the beginning of the episode, Frank is walking up some stairs in the FBI Training Academy in Quantico, Virginia; coming down the stairs to the right of the screen are two people who look remarkably like David Duchovny and Gillian Anderson (Mulder and Scully from **The X-Files**). Do you know if it really is the two heroes from **The X-Files** as the faces are slightly blurred?
TV Zone: Can anyone else verify this sighting?

Total Highlander

Mark Cockram
E-mail
Having just returned from my annual pilgrimage to the US I came accross some rather interesting videos.Not being much of a **Higlander** fan (albeit for the films) it came as a bit of a surprise to see that the films had been re-released over there. Okay so I bought them, but imagine my surprise when on actually watching them they were completely different from the films I remember seeing in the pictures!! Both the films had been restored to their original conceptions as visualized by the producer. Obviously this is not a new thing but makes both films so much more complete, and in the case of **Highlander 2:The Quickening** (now called **Renegade**) with the additional 19 minutes of footage, it gives so much more back story, like the real reason Macleod constructed the shield (I won't spoil it!) but suffice to say the film is now so much better than its original version. As a major bonus, and I know lots of people enjoy **Highlander** the series, there was a promotional leaflet inside offering not only merchandise, but a complete set of series 1-3 on video, which I now own; these are full uncut episodes, some with additional footage not seen on Sky. Why can't we get such things like this in the UK? Are the video companies so blind as not to see the potential for such a market (with the possible exception of CIC)? When I received my series collection I also had a letter telling me they had sold over 250,000 of the sets, surely that should convince someone in this country that **Highlander** is popular??!!

Keep up the good work.

Highlander Seasons One - Three available complete on video in the US

But Is It Sci-Fi?

R J Colbert
Torquay
Does anyone else find the Sci-Fi Channel as disappointing as I do? Okay, I only get the satellite hours, but I still think that they want 'doing' under the trades descriptions act. Why? Because there's hardly any Sci-Fi on the channel! The schedule seems to be made up of embarrassing paranormal 'documentaries' and Horror films/series.

I was really looking forward to receiving this channel for its Science Fiction content, not drivel like **The Web** (which, if anywhere, belongs on Discovery Channel). Likewise, **Tales of the Unexpected** may be a cracking good thriller series but it is rarely, if ever, Sci-Fi. The Horror genre is too often, and annoyingly, combined with Sci-Fi on this channel. Yes, it has a following, so why not start an exclusive Horror channel for its fans?

I suspect that it is due to the popularity of **The X-Files** that the channel is swamped with programmes such as **Sightings** and (the painful to watch) **Mysteries, Magic and Miracles**. These shows are an insult to our intelligence. I grew up on series such as **Randall and Hopkirk** and I enjoy the

occasional X-File, but Idon't believe in ghosts and flying saucers! The saddest items on the channel are the **Earth-Scan** shorts where social inadequates try to boost their low-esteem by claiming they've been abducted by aliens (well, I suppose this is Science Fiction of a sort…). All programmes like these do is feed the myth that SF fans are cranks.

Can I suggest to the (so called) Sci-Fi Channel that they find some real Sci-Fi shows or else change their name to the Crank Channel.

Who Says?

Dave Stone
E-mail
In reference to Matthew Jones's review of *Ship of Fools*, I shall certainly take the invaluable advice as to what is funny or not with the respect it so thoroughly deserves. However, I'd like to take issue with the notion that Benny Summerfield would never say words like 'balls', 'big fat lardy bo**ocks' or 'p**s off'. Remember, this is the person whose first words on her second outing in Transit were, 'Time-travel f**ks with your mind.' I doubt if she's ever said 'crikey' and meant it in her life.
PS: Take care. Have fun. Is lovely pair of 'special' trousers.

Cut It Out

Neil Alsop
Somerset
Last issue, you suggested that ITV is now 'effectively networking **War of the Worlds** and **Highlander**'.

Don't you believe it! At the very least, HTV is letting the side down!

Up to the time of writing, HTV has not screened any of **War of the Worlds** Season One this year. It had been screening **Highlander**, albeit months behind other regions, but this has now been pulled off air in favour of a third outing for **Hunter** Season Three episodes.

Even when HTV was actually transmitting **Highlander**, only occasionally were episodes to their full running time of approximately 46 minutes excluding commercial breaks. The average length we were getting was 42 - 43 minutes, with *Free Fall* and *Turnabout* both clocking in below 40 minutes.

War of the Worlds Season One still to be screened by HTV

In recent years, it has not been unusual for HTV to make unwarranted timing cuts of up to 10 minutes to episodes of American drama series scheduled during off-peak hours. Suffering at its hands have also included re-runs of **Airwolf** and **Knight Rider** and first runs of **RoboCop** and **seaQuest DSV/2032**.

To add insult to injury, schizophrenically HTV West in England palmed off several significantly abridged episodes of **SeaQuest DSV/2032** on its viewers, while HTV Wales screened complete versions of these same episodes in slightly different time slots on the same days!

Parentage Avenged

Danny Harvey
Dagenham, Essex
In *TV Zone #93* it states that the forthcoming film version of **The Avengers** will feature a new character called 'Father'. However, the character of Father is not new at all. In the episode entitled *Stay Tuned*, the character of Father (played by Iris Russell) is introduced as a temporary replacement for Mother. Father is a blind woman with a gentle, almost maternal approach to her job.

Roots

Alex Wilcock
Isle of Dogs, London
…I was fascinated to hear about the 'new' female character, 'Father'. Presumably she will be completely different to the blind Father who deputized for Mother in the superbly sinister *Stay Tuned* 28 years ago? Oops.

I've just seen *The Hour of the Wolf*. First impressions are that it's an appropriately shell-shocked and intense follow-up to *Z'ha'dum*, but its roots are showing. The Vorlons are now more disturbing than ever, with the new Ambassador making us pine for cuddly old Uncle Kosh. Did the 'old' Kosh foresee the way things would go with his people after his death? Is that why he trained Sheridan to fight 'legends', not just Shadows, when the Vorlons are legends, too?

And here we have the suave, charming villain we love to hate unexpectedly reappear as a draped, disfigured, demented shadow of his former self; Mr Morden, or the Master from **Doctor Who**: *The Deadly Assassin*? There we have the telepathic woman's eyes turned black by the 'darkness'; Lyta Alexander, or Sapphire in her and Steel's second adventure? Everywhere we have the 'dying' fall into the chasm at (mumble) Z'ha'dum, Lorien, the 'eye' searching for our heroes… just when I thought it wasn't like *The Lord of the Rings* any more. Oh, and **I, Claudius**, too.

On the subject of bizarre cross-genre links, weren't the closing bars of the **Crime Traveller** theme music exactly the same as those of **Survivors**? And does anyone else think that Tinky-Winky, the dark-coloured Teletubby with a triangular head ariel, looks like a fat Voord from the **Doctor Who** story *The Keys of Marinus*? Just a thought.

Paul Jerrett
E-mail
WOW... I've just seen *The Hour of the Wolf*. WOW, who said that this episode was slow? It was well paced and very well written, but don't you think Lorien sounds a bit like Kosh? And what was with Lyta's eyes?

Forever Knight

Margaret Darby
Bedworth, Warwickshire
I'm surprised you haven't run a feature on **Forever Knight**. Season Two is having a second showing on Sky One. It's a very popular programme with a nice sense of humour and two very fine vampires in those good actors Geraint Wyn Davies and Nigel Bennett.
TV Zone: I think our new Anniversaries Special, TV Zone Special #26 *will be of interest to you. See the announcement on page 42.*

Let Them RIP

Mr D P Beck
Scarborough, N Yorkshire
I am always surprised to hear SF fans bemoaning the passing of another genre show (*TV Zone #92*). It may be true that while viewers find at least one aspect of a cancelled show worthwhile, the all-important tv networks cannot afford to be as generous. It's a business, after all, and the studios are concerned with making a hit show that can sell an advertising slot watched by the many, not the few.

The networks will always look towards the **Trek** franchise or at the success of shows like **Hercules** and **Xena** with envy. Like any other business the networks are eager to copy the formula rather than create a new concept. It's a shame the ratings aren't as easy to duplicate. Little attempt is made to support a show beyond its first few tentative steps. If the show hasn't done well despite its potential, the networks feel they are right to do their jobs and cancel it. This is an economic reality, regardless of our own feelings on the subject.

That's all for this month, keep those letters coming in...

SPRINGFIELD'S FINEST

THE SIMPSONS is a cultural phenomenon. It's one of those rare tv series which transcends its actual audience to find a wider awareness – most people know of its existence and general concept, and many could name a certain moment or character. In the early years this was encouraged by the use of fairly mechanical catch phrases plastered over merchandise and quoted in the media – Bart's "Don't have a cow" and "Eat my shorts" spring to mind – but the series has made the genuine leap from *cause célèbre* to television institution.

The Simpsons, currently enjoying a showing on Sky 1

Humble Beginnings

By the time the familiar half-hour episodes of **The Simpsons** began airing on the Fox Network in 1990, the family's escapades were already familiar to audiences from 30-second, later five-minute, vignettes interspersed throughout **The Tracey Ullman Show**, a comedy sketch programme starring the British standup comic. **Simpsons** creator Matt Groening (pronounced graining) based the five characters loosely on his own family – father Homer, mother Margaret and sisters Lisa and Maggie – and imbued them with the skewed humour that characterized his *Life in Hell* comics. These original sketches are rather primitive, both in concept and animation, but the seeds of the series proper are manifest.

It quickly became evident that the Simpsons could support a series of their own, and with the addition of a townload of supporting characters, they became the first animated primetime family since **The Flintstones** in the Sixties. The series was an immediate success, winning Fox its highest ratings of the season and three Emmys over the first two years – including one for the the talents of the voice artists, each of whom play a multitude of roles in addition to their designated family member.

It naturally took **The Simpsons** a season or two to shakedown. While worlds away from the **Tracey Ullman** version, the early episodes are a little crude in comparison with future instalments. The animation is not as slick and the jokes are fired at a slower rate, without the stream of visual gags and sly references which have come to characterize the show. The focus is squarely on the antics of Bart, the cunning and unruly eldest child. Lisa is more a willing accomplice to her brother than the straight-laced, socially aware brainiac she becomes, while Marge and Homer initially fulfil each other's later roles: Marge is cast in the same mould as her undisciplined children, while Homer is constantly exasperated by his shabby excuse for a family. It's Homer who jars the most; he's virtually unrecognizable when compared with the outrageous simpleton into which he develops.

Essentials

By the end of the first season many of **The Simpsons**' essentials were in place. Most of the ancillary characters had been introduced: among them, Marge's terrifying chain-smoking sisters Patty and Selma; the grating Grampa Simpson; Springfield Elementary stalwarts Principal Skinner and Mrs Krabappel; Homer's boss Mr Burns and his attentive lackey Smithers; and the bane of Homer's domestic life, saintly neighbour Ned Flanders. With the exception of the caustic comic store owner, staple of later episodes, every recurring character is introduced by part way through the second season.

The policy of hiring well-known names to provide guest voices also began in earnest. Kelsey Grammer (of **Cheers** and **Frasier**

fame) started the ball rolling with Sideshow Bob in *Krusty Gets Busted*, and was swiftly followed by Harvey Fierstein (7F02), James Earl Jones (7F04) and an uncredited Dustin Hoffman and Michael Jackson (7F19, 7F24). (Ostensibly commenting on the *Itchy and Scratchy Movie* in 9F03, Lisa states: "You wouldn't believe the celebrities who did cameos! Dustin Hoffman, Michael Jackson... Of course, they didn't use their real names, but you could tell it was them!"). Winona Ryder, Leonard Nimoy, Jeff Goldblum, Meryl Streep and Elizabeth Taylor are just some of the big names to have appeared in **The Simpsons**. The producers claim they approach about half of the celebrities who appear; the remainder come to them.

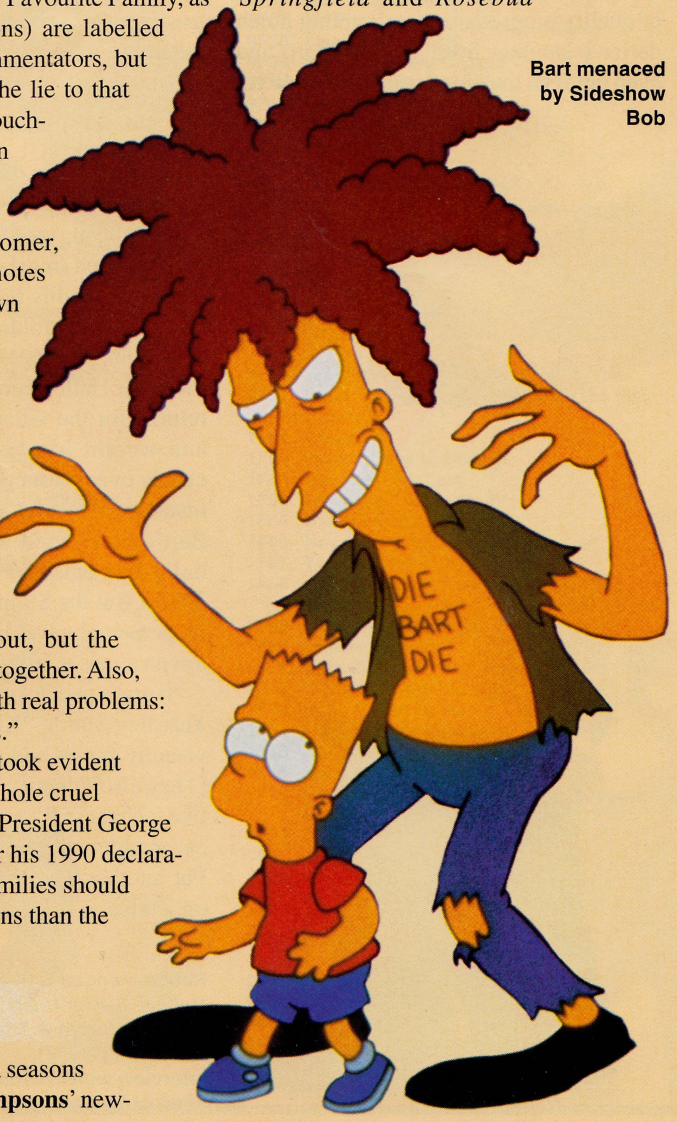
The third season distilled the series' best features and laid the template for future episodes. Storylines were consistently strong, often with a moral edge, and the scope of the series was thrown open, allowing more screen time for Marge and Lisa while Homer's increasing idiocy occupied centre stage. To this day, OFF (Our Favourite Family, as fans call the Simpsons) are labelled dysfunctional by commentators, but these episodes give the lie to that claim. Many feature touching moments between Bart and Lisa, Lisa and Homer and especially Marge and Homer, and the series promotes family values in its own twisted way. In a 1994 interview with the *Minneapolis Star-Tribune*, Yeardley Smith (Lisa) pointed out that the series "demonstrates a great appreciation for the family unit. Things don't always work out, but the family always hangs together. Also, the Simpsons deal with real problems: money, jobs, relatives."

And the producers took evident relish in devoting a whole cruel episode (3F09) to ex-President George Bush in retaliation for his 1990 declaration that American families should be closer to the Waltons than the Simpsons...

Consolidation

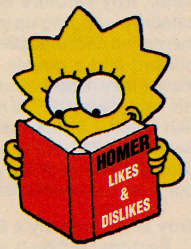
The fourth and fifth seasons consolidated **The Simpsons**' newfound confidence: there's barely an episode which isn't furiously paced and consistently funny. The situations are milked in every possible way – in addition to the scripted jokes there's slapstick (Sideshow Bob stands on 17 consecutive rakes to painful effect in 9F22), some quite brilliant animation (a crazed Homer's contorted expressions in 2F03 have to be seen to be believed) and countless film and tv references. Direct steals from **Thelma and Louise** (1F03), **Raiders of the Lost Ark** (8F22), and **One Flew Over the Cuckoo's Nest** (7F24, 9F17) jostle with snippets of lifted dialogue (Jack Nicholson's **A Few Good Men** speech – "You can't handle the truth!" – is quoted more than once) and more subtle moments such as the camera tilting to a **Batman**-esque dutch angle on guest star Adam West, who played the superhero in the Sixties series (9F07).

Many of the series' most popular episodes hail from these middle seasons – *Marge vs the Monorail*, *Last Exit to Springfield* and *Rosebud*



Bart menaced by Sideshow Bob

HOMER'S LIKES AND DISLIKES



Homer's oft-used expression of enjoyment is a blissful "Mmm", followed by any number of ordinary or bizarre pleasures including caramel, marshmallows and, on more than one occasion, beer. These are some of the stranger ones...

"Mmm, purple" (8F04)
"Mmm, crumbled up cookie things" (8F12)
"Mmm, snouts" (8F17)
"Mmm, Burgher" (9F03)
"Mmm, soylent green" (9F03)
"Mmm, hog fat" (9F08)
"Mmm, organized crime" (9F15)
"Mmm, 64 slices of American cheese" (1F01)
"Mmm, invisible cola" (1F03)
"Mmm, forbidden doughnut" (1F04)
"Mmm, street goo" (1F06)
"Mmm, foot-long chilli dog" (1F07)
"Mmm, mediciney" (1F13)
"Mmm, sacrilicious" (1F14)
"Mmm, elephant fresh" (1F15)
"Mmm, something" (2F33)
"Mmm, urinal fresh" (2F10)
"Mmm, slanty" (2F14)
"Mmm, incapacitating" (2F21)
"Mmm, erotic cakes" (3F04)
"Mmm, open-faced club sandwich" (3F11)
and the entire ingredients list of a jar of honey-roasted peanuts (1F06)

Conversely, the Econo-Save Budget Stools company was once added to Homer's revenge list (2F09), which included: the Bill of Rights, Grandpa, Fat Free Lard, Gravity, Emmys, Darwin, H2Whoa! (from 7F18), Billy Crystal, God, Soloflex, The Boy [ie Bart] and Stern Lecture Plumbing (from 9F05).

BART'S PRANK CALLS TO MOE

Over the first few seasons a preoccupation of Bart's was prank calls to bar-owner Moe Szyslak. Moe would announce the suggestive name to his clientele before realizing his folly, and then threatening horrible reprisals. Bart identified himself as local bully Jimbo Jones in 9F06, and as Jimbo never denied the allegation, Moe must still think he found the culprit. The complete list is...

I P Freely (7G03)
Jock Strap (7G06)
Al Coholic (7G01)
Oliver Clothesoff (7G01)
Seymour Butts (7F11)
Homer Sexual (7F15)
Mike Rotch (7F22)
I'm a stupid moron with an ugly face and a big butt and my butt smells, and I like to kiss my own butt (8F02)
Hugh Jass (8F08)
Bea O'Problem (8F09)
Amanda Huggankiss (9F06)
Ivona Tinkle (9F06)
Ura Snotball (3F17)

When Moe takes a class at Springfield Elementary in 2F19, his roll call includes 'Maya Buttreeks' and 'Anita Bath'.

TROY MCCLURE FILMS

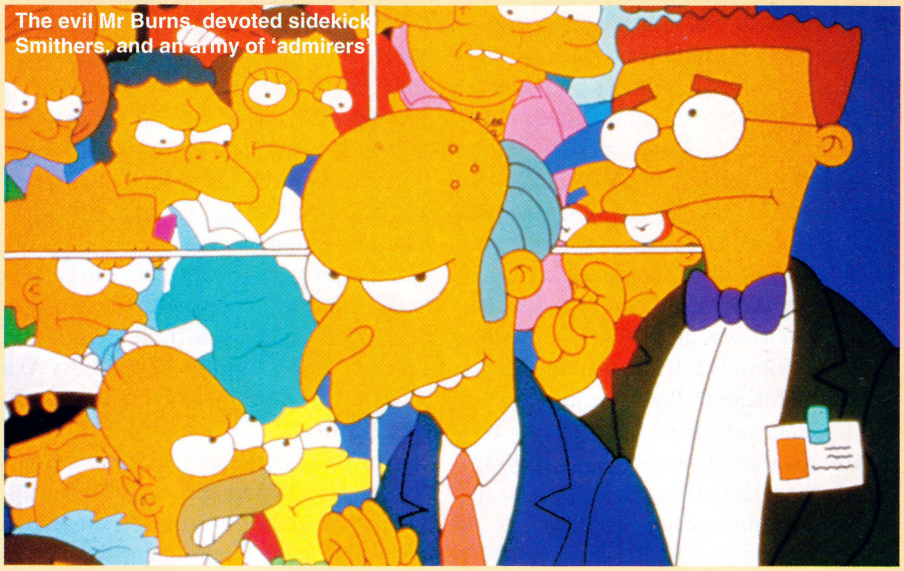
Actor Troy McClure is Springfield's resident celebrity, popping up in most local films, documentaries and educational videos, announcing himself and a couple of past successes the viewer may recall before getting on with the job. His career went off the rails due to his rumoured fish fetish, but his marriage to Marge's sister Selma, in 3F15, led to a comeback in the lavish *Stop the Planet of the Apes, I Want to Get Off.* Some of his more notable successes include:

Troy and Company's Summer Time Smile Factory (8F07)
Gladys the Groovy Mule (8F14)
Today We Kill, Tomorrow We Die (8F14)
Lead Paint, Delicious but Deadly (8F22)
Here Comes the Metric System (8F22)
Dig Your Own Grave and Save! (9F05)
Dial M for Murderousness (9F07)
Alice's Adventures Through the Windshield Glass (9F14)
P is for Psycho (9F20)
The President's Neck is Missing! (9F20)
Out With Gout '88 (1F03)
Get Confident, Stupid! (1F05)
The Boat-jacking of Skyship '79 (1F21)
Good Time Slim, Uncle Dooby and the Great Frisco Freakout (2F07)
2-3 = Negative Fun (3F03)
Five Fabulous Weeks of the Chevy Chase Show (3F31)
The Greatest Story Ever Hula-ed (3F15)
Locker Room Towel Fight: The Blinding of Harry Driscol (3F15)
The Contrabulous Fabtraption of Professor Huffnagel (3F15)
Christmas Ape goes to Summer Camp (4F12)

ITCHY AND SCRATCHY

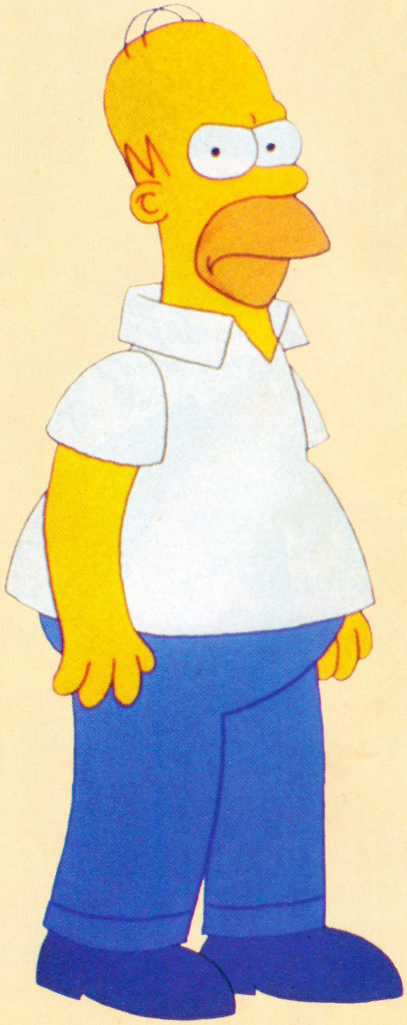
Highlight of Krusty the Klown's show, Itchy and Scratchy follows a cat and mouse duo locked in perpetual conflict. Itchy, the mouse, metes out a different gory death to Scratchy, usually with sharp implements. When Scratchy got his own back, in 1F02, the event was not witnessed by the Simpsons, and, as Krusty put it, "They'll never let us show that again, not in a million years!" Here are some classic I&S cartoons:

Let Them Eat Scratchy (7F03)
Hold That Feline (7F09)
Kitchen Cut-Ups (7F09)
Porch Pals (7F09)
Sundae Bloody Sundae (7F16)
O Solo Meow (7F23)
The Sound of Silencers (8F03)
Field of Screams (8F05)
Flay Me to the Moon (9F01)
100 Yard Gash (9F08)
My Bloody Valentine (9F13)
Dazed and Contused (9F16)
Little Barbershop of Horrors (9F16)
Screams From a Mall (9F16)
Germs of Endearment (9F20)
Scar Trek: The Next Laceration (1F13)
The Buck Chops Here (1F16)
Planet of the Aches (1F22)
The Last Traction Hero (2F01)
Scratchtasia (2F01)
Foster Pussycat! Kill! Kill! (3F01)
Skinless in Seattle (3F03)
Esophagus Now (3F03)
Remembrance of Things Slashed (3F16)
Good Cats, Bad Choices (4F06)
Who Do Fools Fall in Lava? (4F12)



The evil Mr Burns, devoted sidekick Smithers, and an army of 'admirers'

spring to mind – and **The Simpsons** was certainly never funnier. The series' unparalleled self-awareness came into its own, with episodes even daring to mock the Fox Network's lowbrow reputation (in 3G01, Homer states that the network does a lot of quality programming, prompting much derisive laughter from him and Bart) and even taunt its own hardcore fans. In 4F12, the comic store owner declares: "Last night's *Itchy and Scratchy* was without doubt the worst episode ever. Rest assured that I was on the Internet within minutes registering my disgust throughout the world!" This episode also features a priceless parody of the more obtuse questions asked at conventions.



One Fabulous Series

Heading into its ninth season, **The Simpsons** remains one of the best series on television, weathering a dull patch in season seven (most of season seven, actually) and steadily returning to top form as season eight unfolded. The series successfully embraces its extensive heritage with the eerie Halloween episodes and annual returns for the villainous Sideshow Bob, and weight has been distributed more evenly over the supporting characters – for instance, Troy McClure and the parents of Bart's best friend Milhouse have essentially had episodes of their own (4F04, 3F15). But the Simpson family, locked in its perpetual envelope of American small town values, is still the series' comic core.

"It grabs people on so many levels," says Yeardley Smith. "Kids like it because it's visually funny and the colors are bright. [They also] identify with Bart. Grown-ups like it because it's so peppered with political and literary references. It's so current." Put another way, **The Simpsons** borders on genius.

Peter Griffiths

Recommended further reading: *I Can't Believe It's An Unofficial Simpsons Guide* (Warren Martyn & Adrian Wood, Virgin Publishing, 1997)
Interview with Yeardley Smith posted to the Internet by Aaron Varhola

EPISODE CHECKLIST

NB This list is in transmission order. Story codes indicate production order

THE TRACEY ULLMAN SHOW SHORTS (1987-89)

48 x five minute (approx) episodes

SEASON ONE (1990)

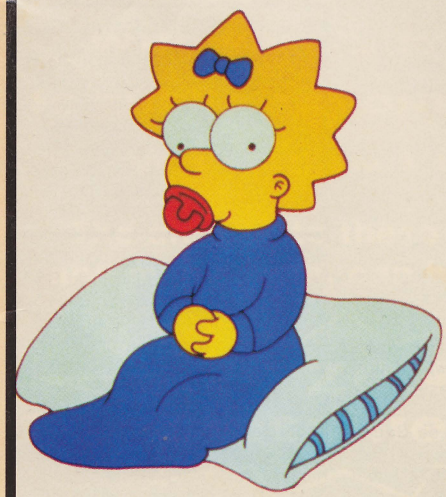
7G08 Simpson's Roasting on an Open Fire
7G02 Bart the Genius
7G03 Homer's Odyssey
7G04 There's No Disgrace Like Home
7G05 Bart the General
7G06 Moaning Lisa
7G09 Call of the Simpsons
7G07 'The Tell Tale Head'
7G11 Jacques to be Wild
7G10 Homer's Night Out
7G13 The Crepes of Wrath
7G12 Krusty Gets Busted
7G01 Some Enchanted Evening

SEASON TWO (1990-91)

7F03 Bart Gets An F
7F02 Simpson and Delilah
7F04 The Simpsons Halloween Special aka Treehouse of Horror
7F01 Two Cars in Every Garage, Three Eyes on Every Fish
7F05 Dancin' Homer
7F08 Dead Putting Society
7F07 Bart vs Thanksgiving
7F06 Bart the Daredevil
7F09 Itchy and Scratchy and Marge
7F10 'Episode 23: Bart Gets Hit By A Car'
7F11 One Fish, Two Fish, Blowfish, Blue Fish
7F12 The Way We Was
7F13 Homer vs Lisa and the 8th Commandment
7F15 Principal Charming
7F16 Oh Brother, Where Art Thou?
7F14 Bart's Dog Gets an F
7F17 Old Money
7F18 Brush with Greatness
7F19 Lisa's Substitute
7F20 War Of The Simpsons
7F21 Three Men and a Comic Book
7F22 Blood Feud

SEASON THREE (1991-92)

7F24 Stark Raving Dad
7F23 When Flanders Failed
8F01 Mr Lisa Goes to Washington
8F03 Bart the Murderer
8F04 Homer Defined
8F05 Like Father, Like Clown



8F02 The Simpsons Halloween Special II aka Treehouse of Horror II
8F06 Lisa's Pony
8F07 Saturdays of Thunder
8F08 Flaming Moe's
8F09 Burns Verkaufen der Kraftwerk
8F10 I Married Marge
8F11 Radio Bart
8F12 Lisa the Greek
8F14 Homer Alone
8F16 Bart the Lover
8F13 Homer at the Bat
8F15 Separate Vocations
8F17 Dog of Death
8F19 Colonel Homer
8F20 Black Widower
8F21 The Otto Show
8F22 Bart's Friend Falls In Love
8F23 Brother, Can You Spare Two Dimes?

SEASON FOUR (1992-93)

8F24 Kamp Krusty
8F18 A Streetcar Named Marge
9F01 Homer the Heretic
9F02 Lisa the Beauty Queen
9F04 Treehouse of Horror III
9F03 Itchy & Scratchy: The Movie
9F05 Marge Gets a Job
9F06 New Kid on the Block
9F07 Mr Plow
9F08 Lisa's First Word
9F09 Homer's Triple Bypass
9F10 Marge vs the Monorail
9F11 Selma's Choice
9F12 Brother from the Same Planet
9F13 I Love Lisa
9F14 Duffless
9F15 Last Exit to Springfield
9F17 So It's Come to This: A Simpsons Clip Show
9F16 The Front
9F18 Whacking Day
9F20 Marge in Chains
9F19 Krusty Gets Kancelled

SEASON FIVE (1993-94)

9F21 Homer's Barbershop Quartet
9F22 Cape Feare (Not Affiliated with the film *Cape Fear*)
1F01 Rosebud
1F02 Homer Goes to College
1F03 Marge on the Lam
1F04 Treehouse of Horror IV
1F05 Bart's Inner Child
1F06 Boy Scoutz 'n' the Hood
1F07 The Last Temptation of Homer
1F08 $pringfield (Or, How I Learnt to Stop Worrying and Love Legalized Gambling)
1F09 Homer the Vigilante
1F10 Homer and Apu
1F11 Bart Gets Famous
1F12 Lisa vs Malibu Stacey
1F13 Deep Space Homer
1F14 Homer Loves Flanders
1F15 Bart Gets an Elephant
1F16 Burns' Heir
1F18 Sweet Seymour Skinner's Baadasssss Song
1F19 The Boy Who Knew Too Much
1F21 Lady Bouvier's Lover
1F20 Secrets of a Successful Marriage

SEASON SIX (1994-95)

1F22 Bart of Darkness
1F17 Lisa's Rival
2F33 Another Simpsons Clip Show
2F01 Itchy & Scratchy Land
2F02 Sideshow Bob Roberts
2F03 Treehouse of Horror V
2F04 Bart's Girlfriend
2F05 Lisa on Ice
2F06 Homer: Bad Man
2F07 Grampa vs Sexual Inadequacy
2F08 Fear of Flying
2F09 Homer the Great
2F10 And Maggie Makes Three
2F11 Bart's Comet
2F12 Homie the Clown
2F13 Bart vs Australia
2F14 Homer vs Patty & Selma
2F31 A Star is Burns
2F15 Lisa's Wedding
2F18 Two Dozen and One Greyhounds
2F19 The PTA Disbands
2F32 'Round Springfield
2F21 The Springfield Connection
2F22 Lemon of Troy
2F16 Who Shot Mr Burns? (Part One)

SEASON SEVEN (1995-96)

2F20 Who Shot Mr Burns? (Part Two)
2F17 Radioactive Man
3F01 Home Sweet Home-Diddily-Dum-Doodily
3F02 Bart Sells His Soul
3F03 Lisa the Vegetarian
3F04 Treehouse of Horror VI
3F05 King-Size Homer
3F06 Mother Simpson
3F08 Sideshow Bob's Last Gleaming
3F31 The Simpsons 138th Episode Spectacular!
3F07 Marge Be Not Proud
3F10 Team Homer
3F09 Two Bad Neighbors
3F11 Scenes from the Class Struggle in Springfield
3F12 Bart the Fink
3F13 Lisa the Iconoclast
3F14 Homer the Smithers
3F15 A Fish Called Selma
3F16 The Day the Violence Died
3F17 Bart on the Road
3F18 22 Short Films About Springfield
3F19 Raging Abe Simpson and His Grumbling Grandson in 'The Curse of the Flying Hellfish'
3F20 Much Apu About Nothing
3F21 Homerpalooza
3F22 Summer of 4 Ft 2

SEASON EIGHT (1996-97)

4F02 Treehouse of Horror VII
3F23 You Only Move Twice
4F03 The Homer They Fall
4F05 Burns, Baby Burns
4F06 Bart After Dark
4F04 A Milhouse Divided
4F01 Lisa's Date with Density
4F07 Hurricane Neddy
3F24 El Viaje Misterioso de Nuestro Homer
3G01 The Springfield Files
4F08 The Twisted World of Marge Simpson
4F10 Mountain of Madness
3G03 Simpsoncallifragilisticexpiala-D'oh!-cious
4F12 The Itchy & Scratchy & Poochie Show
4F11 Homer's Phobia
4F14 Brother from Another Series
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4F21 The Secret War of Lisa Simpson

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Babylon 5 UK Fan Club, PO Box 1, Blaenau Ffestiniog LL41 3AB. Send standard SAE for membership details. The original B5 club and publisher of The 5 Times newsletter.

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Peladon97 Doctor Who anniversary convention, 23/11/97, Towngate Theatre, Town Centre, Basildon. Nicholas Courtney, Michael Jayston, Deborah Watling, Michael Craze, many more. SAE: Peladon97 (T), 87 Moretons Place, Pitsea, Essex SS13 3NA.

Armadacon9 21st-23rd November 97 Astor Hotel, Plymouth. Guests include Colin Greenland, Susanna Clarke, David A Hardy, Dolores Mantez. Contact/SAE: Marion Pritchard, 4 Gleneagle Ave, Plymouth PL3 5HL. (01752) 267873. Weekend £25, concessions available.

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Down to Earth. Doctor Who event. Sylvester McCoy, Elisabeth Sladen. 11/10/97, Ruislip, Middx. Includes unlimited access to guests, disco and optional evening meal and lunch. SSAE: Down to Earth, 106a Field End Road, Eastcote, Middx HA5 1RL.

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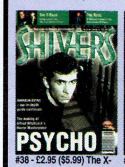

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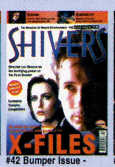

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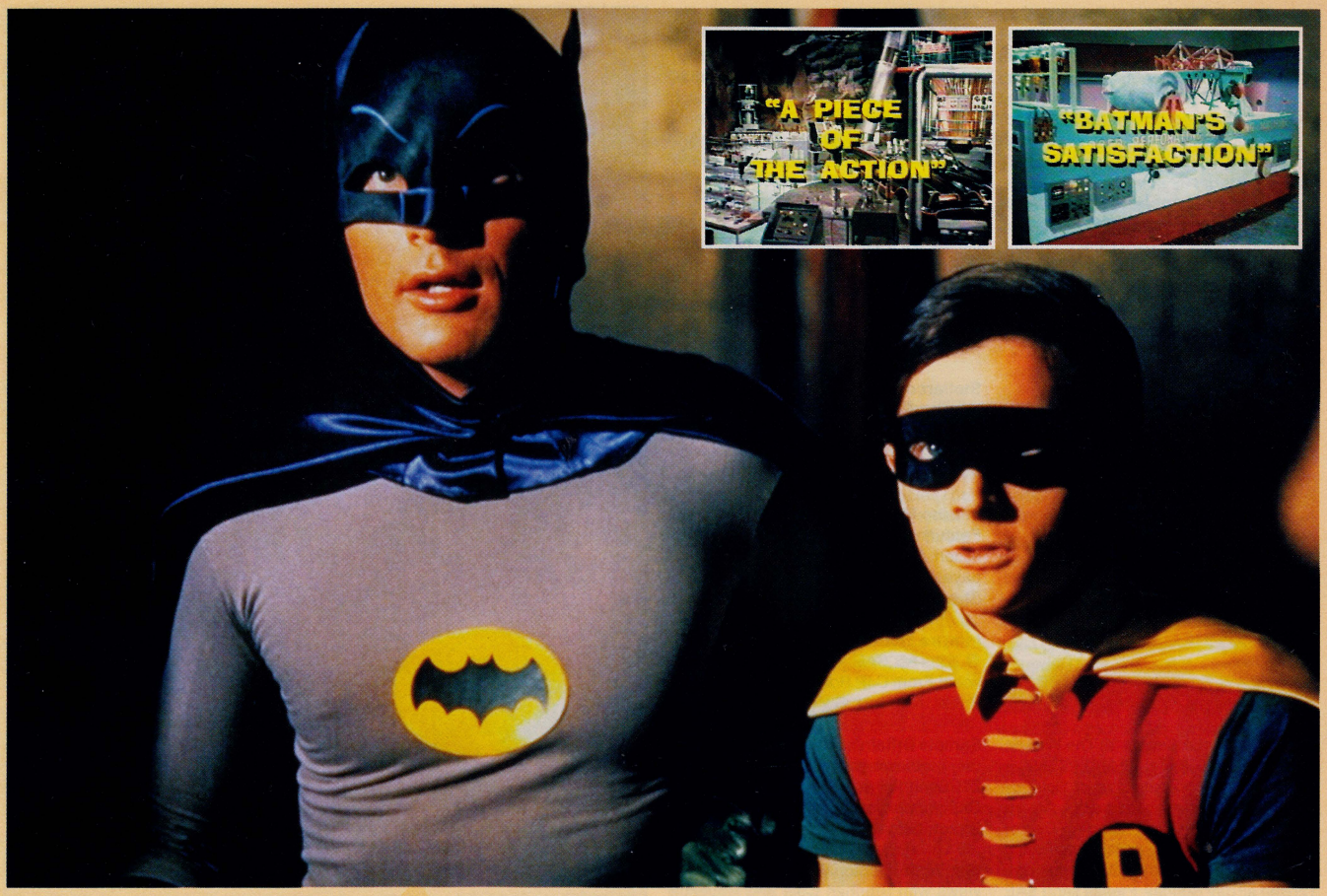


The Plot

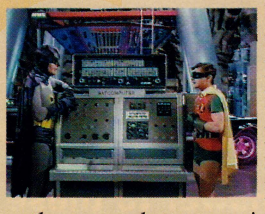
Pinky Pinkston, an eccentric young lady clad entirely in pink to the extent of even having pink hair and a pink pet dog, is alarmed to see the Green Hornet and his assistant Kato invade her Pink Chip Trading Stamp warehouse, and immediately telephones Commissioner Gordon. Even more alarmed is her staff foreman, the shifty Colonel Gumm, who lives on a diet of Alphabet Soup and has wicked designs on Miss Pinkston's company.

At Wayne Manor, Aunt Harriet is admiring a new stamp acquired for Bruce Wayne's collection, when Alfred arrives with news of a call from the Commissioner. As Bruce rushes off to answer the Bat Phone, Aunt Harriet reminds him that he has a date with Miss Pinkston that night. While Bruce is in the study, Aunt Harriet takes a call on the regular 'phone from newspaper publisher Britt Reid (the Green Hornet's alter ego) arranging a lunch date. As the Green Hornet fights crime by posing as a criminal himself, the stage is set for a confrontation as Batman and Robin race to the Bat Poles to apprehend... the Green Hornet and Kato. Thus, a curious collection of coincidences begins to connect together.

Britt and Bruce are old friends and equally old rivals, and Britt is dismayed to find that both are pursuing the ditzy but desirable Pinky, but Pinky insists they all lunch together. Meanwhile, Commissioner Gordon is agitated by the presence of the Hornet in Gotham City. Just then, synchronicity strikes again as Britt Reid drops by Gordon's office, and mentions to Batman that he'll be lunching with Miss Pinkston and Bruce Wayne. Chief O'Hara warns Reid ominously that the Hornet is in town! No-one realizes that their real adversary is the sticky Gumm, a counterfeiter using Pinky's printing presses to prepare a major fraud at the forthcoming International Stamp Exhibition.

Batman

Batman fails to get any useful information on the Green Hornet's identity out of the Bat Computer – the fact that Reid and the Hornet both employ an assistant named Kato having apparently escaped everyone! Bruce keeps his lunch date at a swish fashion soirée with Pinky and Britt Reid, who, resigned to their failure to get anywhere with Pinky (who gives more loving attention to her pet dog Apricot), ogle the models. As Pinky tries to persuade the guys to use their influence to get Batman to protect her factory from the Hornet, a disguised Colonel Gumm lis-



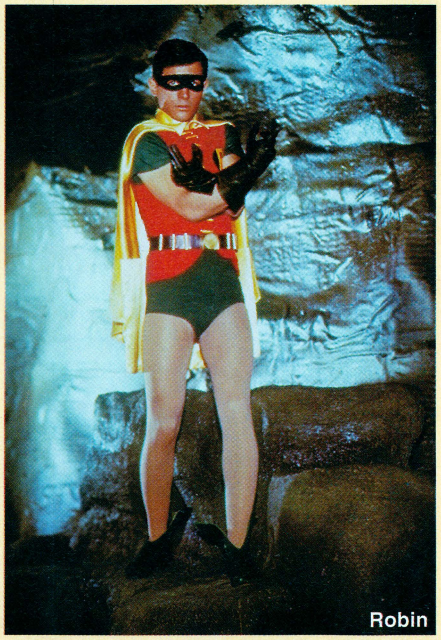
tens in. With the conversation inevitably turning to stamps, Bruce and Britt discover that each have recently bought dodgy stamps recently, and confront seller Boris Sevaroff – yet another alias of the shifty Gumm. As Sevaroff, Gumm feigns offence at the very suggestion he might have known they were fakes, and hustling them out of the door, senses that the net is closing in. His fears are realized when Pinky overhears him scheming, and he is forced to lock her up with nothing but his alphabet soup to sustain her and Apricot.

That night, both the Batmobile and the Hornet's Black Beauty roll up outside the Pink Chip Stamp Company. Batman spots the Hornet, and watches through the window as the Hornet confronts Gumm for 'a piece of the action'. Gumm responds by shoving the Hornet and Kato into a printing machine.

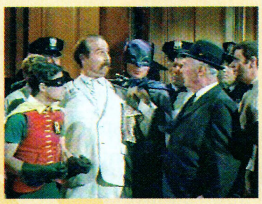
Batman and Robin intercede, but after a brief struggle are gummed to the wall, where they watch giant stamps of the Hornet and Kato emerge from the machinery. When Gumm unglues them to send them through the machine, they overpower him, and release the Hornet and Kato, who are actually trapped in the body of the device. The Hornet buzzes off, but Batman's keen sense of smell detects Pinky's perfume. Brilliantly, Batman deduces that Pinky has left a message in the remnants of the alphabet soup – and in the Batcave, the Bat Computer arranges the uneaten letters into a lengthy distress call.

Britt turns up at Wayne Manor and reveals his worries about Pinky's extended absence to Bruce, and they verbally fence over the superiority of Batman and the Hornet, each defending their alter egos from criticism. Then they stoically lament their boring lives as mature solid citizens... Luckily, Batman is once again prevented from discovering the Hornet's identity when Aunt Harriet's hair dryer blows the fuses in Wayne Manor and damages the Bat Computer in the process. Meanwhile, at the inevitable abandoned warehouse, Gumm is using good old-fashioned deduction and has decided that Batman is Britt Reid and the Hornet is Bruce Wayne. Freed by her dog Apricot, Pinky heads for Gordon's office with this revelation, and they set off for the Stamp Exhibition to see who shows up and when.

In their hotel room, Britt and Kato reflect on the problem of not being able to tell Batman that they are not criminals, but crimefighters, working from the inside. At the Exhibition, Gumm shows up in another guise as a stamp dealer. The Hornet and Kato spot him, but just then Batman and Robin arrive and confront them for a spectacular fight. It is interrupted by the arrival of Gordon and his men, with Pinky. Gumm comes unstuck and takes Pinky hostage, but as Batman and Robin overpower him, the Hornet and Kato disappear in the confusion. Batman begins to suspect that the Hornet may just be a covert crime-buster. With Gumm licked and the counterfeiting scam stamped out, Britt and Bruce again double date with Pinky, and Bruce arranges a 'phone call from Batman while Britt is at the table to discredit Gumm's speculation about their secret identities.



Robin



Credits

Batman/Bruce Wayne .... Adam West
Robin/Dick Grayson ..... Burt Ward
Green Hornet/Britt Reid
..... Van Williams
Kato ..... Bruce Lee
Colonel Gumm ..... Roger C Carmel
Pinky Pinkston ..... Diane McBain
Cancelled ..... Seymour Cassell
Reprint ..... Rico Cattani
Block ..... Alex Rocco
Mr Stample ..... Harry Frazier
Sergeant ..... James O'Hara
Shirley ..... Angelique Pettyjohn
June ..... Jan Watson
Waiter ..... Dusty Cadis
Window Cameo
..... Edward G Robinson

Created by
..... Bob Kane, developed for
..... television by Lorenzo Semple Jnr
Executive Producer .... William Dozier
Director ..... Oscar Rudolph
Story Editor ..... Charles Hoffman
Writer ..... Charles Hoffman
Director of Photography
..... Meredith M Nicholson
Art Director ..... Serge Krizman
Music ..... Nelson Riddle
Special Effects ..... Lyle B Abbott
US airdate: 1st and 2nd of March, 1967
UK broadcast history: ITV, Sky cable, TV-AM, ITV, C4, Family, TCC

Background

Long before Marvel Comics started producing regular Marvel Team-Up titles, assorted Time Lords started meeting up with each other, bionic types began multiplying, or **Star Trek** universes began to mix and match, two television super-heroes shared an adventure. In DC Comics themselves, this wasn't such a rare event – Batman was sharing adventures with Superman in *World's Finest*, and meeting different char-

acters from the DC universe every month in *The Brave and The Bold* – but in television there have usually been too many obstacles. Aside from the expense of casting and creating a super-hero guest star - which would only be done if a spin-off was planned – and the inevitable confrontations with ignorant and recalcitrant network types who would want to wade through a foot-thick wedge of costly audience research before saying no, tv companies would buy the rights to characters individually which created a sort of super-villains charter in tv land – knock off the hero of the title and you could be safely assured no other super-hero would be along to wrap up the job!

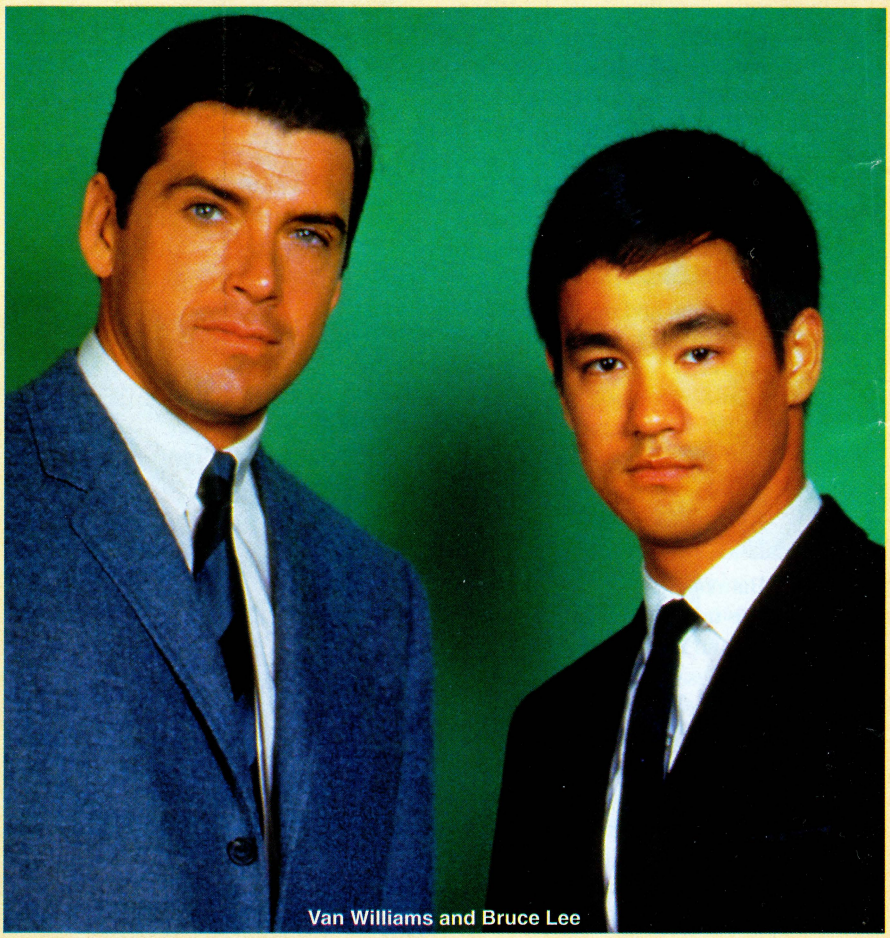
All this has now changed as comics publishers and film companies find themselves merged and absorbed into multi-media merchandising corporations. It was this development that allowed New World to proceed with the heartbreakingly botched 'back-door pilots' for Thor and Daredevil in their Hulk tv movies. Warners now own all the DC characters outright, and while the ownership of Marvel is presently up in the air, it seems likely that all arms of the media will be controlled with Doctor Octopus-style skill and expediency.

All of which helps to put into context the unique opportunity that was the Batman and Green Hornet team-up, which came about through the fortuitous facts that a) both series were produced by the same company, and b) were on the same network. In short, *A Piece of the Action/Batman's Satisfaction* was produced not to treat the fans to a bit of instant history – even though it did – but as a simple promotional stunt.

Along with the cross-promoting exchange of UNCLE agents in episodes of **The Man From UNCLE** and **The Girl From UNCLE** that same year, it was one of the earliest examples of 'stunting'. This practice has recently been driving rival UK broadcasters nuts as characters from shows such as **Friends**, **Seinfeld**, **Mad About You**, **Law and Order**, and **Homicide** all drop in on one another in what in the US are co-ordinated promotions and in the UK (where so-called 'programme planners' have enough trouble running series in sequence without accommodating crossovers) are confusing and meaningless at best, and plugs for the opposition at worst. Indeed, **The Green Hornet** was supposed to appear on the ITV network in the '60s. Corgi even issued a superb model of the Black Beauty with assorted built-in gimmicks to accompany their beautiful Batmobile, but ultimately the series, harder-edged than Batman, and poorly photographed, took 20 years to reach some ITV regions and was only seen in other parts of the country when Sky cable, and later Bravo, aired it.

Back in the '60s though, America's ABC network had high hopes for the Hornet. The Green Hornet and Kato had already appeared in the **Batman** series earlier that year in the recurring 'open window' gags that undoubtedly confuse the series' younger viewers today – to 1990's audiences, a cameo by Sammy Davis Jnr or Jerry Lewis, let alone Colonel Klink or Carpet King, is probably utterly incomprehensible!

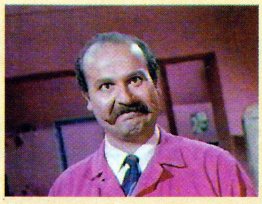
The **Batman** series had made its début on the nights of January 12th and 13th, 1966 as a mid-season replacement that ABC had no great hopes for – test screenings had been disastrous – and became an overnight success. Dozier claimed in publicity releases that big name personalities were queuing up to play villains or do window cameos, but the faces that actually showed up were mostly buddies or minor celebs – it's hard to believe that Don Ho and Susie Knickerbocker elbowed Frank Sinatra and Liz Taylor off the waiting list. ABC immediately wanted another series from Dozier, and with Superman on Broadway and Dick Tracy spoken for elsewhere, the next character on their vox pop list was The Green Hornet. A radio creation of the 1930s by the originator of The Lone Ranger (to whom the Hornet was supposedly related) it was rushed into production for the September 1966 season. The Hornet and Kato duly turned up in the window during the fourth **Batman** story of the season (a King Tut story titled *The Spell of Tut/Tut's Case is Shut*) and in an episode of **The Green Hornet** a gangster is shown idly watching the **Batman** tv show! The two **Batman** half-hours aired on Wednesday and Thursday nights, while **The Green Hornet** preceded **The Time Tunnel** on Fridays; the first episode aired the same week the new season of **Batman** started. However, by the end of the season, the Green Hornet was struggling badly in the ratings and it was clear urgent action needed to be taken.



Van Williams and Bruce Lee

Although the **Green Hornet** series was played straight and **Batman,** to put it mildly, wasn't, a team-up story was hastily arranged. As **Batman** was the show that was working, and Batman and Robin would have looked ridiculous outside the style of their own series, the Hornet and Kato had to accomodate the **Batman** format, something neither Van Williams or Bruce Lee were particularly happy about – "Kung fu is kung fu, not child's play!" hisses Lee in part two! But Dozier was already desperately experimenting with the Hornet's series, drafting in Batman writer Lorenzo Semple Jnr to do a two-part story, *Beautiful Dreamer*, with an *outré* plot about brainwashing the wives of wealthy, important men. That would be rehashed not only in the final **Batman** episode a year later, but in **The Bionic Woman** too! There was dabbling in Sci-Fi with the laughable *Invasion from Outer Space*, another two-parter. Neither these digressions, or the team-up stunt, would ultimately save the Green Hornet series from the axe.

Cast as Colonel Gumm was the wonderful character actor Roger C Carmel, best known to telefantasy fans as Harry Mudd in **Star Trek**. Carmel only ever played one character – a sleazy, shifty scoundrel with

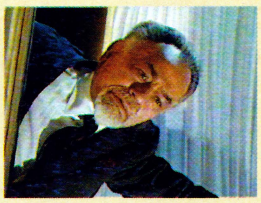


playful eyes, bald head, twirly moustache and cheeky grin – but he played it beautifully. He played the villain twice in **The Man From UNCLE**, in *The Quadripartite Affair* and *The Ultimate Computer Affair* (the latter being the second season opener and the first in colour), as well as twice in **I Spy**, *Affair in T'Sien Cha* (the pilot), and again in *The Barter*, in which he excels hilariously as the hapless victim of his own double dealing. He also played the treacherous Admiral Halder in *The Machines Strike Back*, a reasonable **Voyage to the Bottom of the Sea**. He played straight comedy in the first season of the **Lucy**-style '60s sit-com **Mothers-in-Law** – oddly, the most laid-back performance he ever gave! – but sadly was replaced during the second and last season over a contract dispute, and can also be seen to effect as the envious friend of William Holden, a middle-aged man dating a young hippie girl (Kay Lenz) in the 1969 feature **Breezy**. He also appeared in episodes of **The Munsters** and **The Invisible Man**. Sadly, he died in 1986, from addiction to cocaine.

Green Hornet and Kato

Playing Gumm's goons were Seymour Cassell, Rico Cattani, and Alex Rocco. Cassell also appears in small roles in **The Twilight Zone**, **Voyage to the Bottom of the Sea**, and **The Invaders**, while Cattani appeared in **The Man From UNCLE**. Rocco did little other telefantasy, but went on to bigger things, doing many guest star roles in the '70s and starring in the drama **Three for the Road** and the sit-coms **The Famous Teddy Z** and **Sibs**.

Diane McBain, who played Pinky, also appears in *The Deadly Toys Affair* and *The Five Daughters Affair* (aka **The Karate Killers**) for **The Man From UNCLE**, and *Panic* for **Land of the Giants**, and had previously appeared in **Batman** in *The Thirteenth Hat/ Batman Stands Pat*, as bad girl Lisa. Edward G Robinson, who makes the 'window appearance' in this



story, was a well-known gangster film actor of the '30s and '40s in his youth, whose last role was in the 1973 feature **Soylent Green**. Appearing in a minor role as the first of two fashion models is Angelique Pettyjohn, another **Star Trek** luminary best known for her role as Shana in *The Gamesters of Triskellion*, and as man-in-disguise agent Charlie in **Get Smart**. She also appeared in the **Green Hornet** series itself, in *Corpse of the Year*, and *The UNCLE Samurai Affair* for **The Girl From UNCLE**.

The story itself resembles nothing less than a farce – in the nicest way – not only because of the ludicrous alphabet soup nonsense (Batman pours the letters into the computer!) and Carmel's wonderfully broad performance in a variety of disguises (his departure from the luncheon in the background is superbly cartoonish) but because the characters endlessly criss-cross each other's paths in various disguises as contrivance piles upon contrivance in a convoluted choreography of coincidence. While the first season humour was wry and the third season over the top, the second season occupied the middle ground as just plain silly, and so it is pointless taking issue with deliberate absurdities. However, releasing Batman and Robin to put them in the stamp machine was a plot glitch, as Gumm obviously knew his machine was a fraud.

Jon Abbott

VOYAGER

C25 WORST CASE SCENARIO

8

A holodeck training program written by Tuvok malfunctions, leaving the Vulcan and Tom Paris at the mercy of an old enemy. It is up to Captain Janeway to rewrite the story before the cunning rebel Seska can kill Tuvok and Paris.

The opening of this episode is written so as to not reveal that the action is taking place on the holodeck, although the clues are there for eagle-eyed viewers, including Janeway's hairstyle and the fact that Tuvok talks to Chakotay as if he has just come onboard. Writer Kenneth Biller manages to build the suspense until the moment Tom bursts in on B'Elanna Torres, and while the scenes that follow – showing Paris in the role of a Maquis traitor – are interesting, the story really begins to pick up momentum when Seska appears.

Martha Hackett reprises her villainous role and helps to turn another tale of holodeck malfunction into something more. Throughout the second season she was an excellent match for Captain Janeway, and Hackett slips easily back into the role, while at the same time revealing some new facets. It might have made more sense for Seska to make Chakotay the object of her revenge instead of Tuvok and Paris – but then, of course, she would not have been able to lead the Commander around as she does when taking charge in the second half of the episode.

One nice scene at the end of the story shows all of the senior officers enjoying a meal in the mess hall and joking about what they have just experienced. It took seven years for the more reserved Captain Picard to sit down with his command crew in the **Next Generation** episode *All Good Things...*, so it's good to see Janeway taking the initiative a lot sooner and getting to know her crew in an informal setting.

All up, a very entertaining episode to help close out the current season of **Voyager**.

Review by Steven Eramo

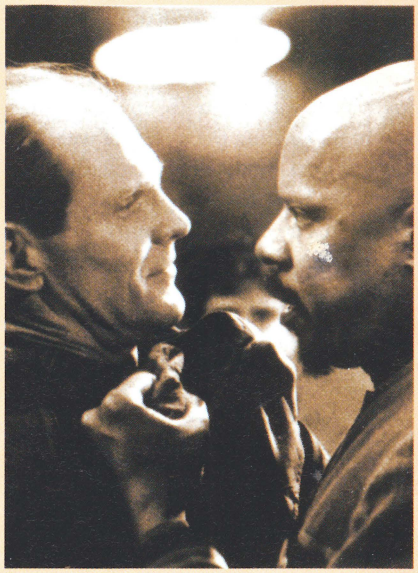
DEEP SPACE NINE - SEASON 5

E23 BLAZE OF GLORY

7

With a series of Maquis missiles heading for Cardassia, Captain Sisko enlists the reluctant aid of Michael Eddington, former Starfleet officer-turned-Maquis leader, to help him disarm the warheads.

Michael Eddington returns to act as itching powder on Captain Sisko, who already has enough to worry about with the Dominion and the Jem'Hadar right on his doorstep. The first half of this episode is mostly a war of words between the two, but audiences hardly have the opportunity to get bored. With some clever writing and the talents of Kenneth Marshall (Eddington) and Avery Brooks (Sisko), these scenes play out like a chess game. Sisko thinks he is being sly in his first moves to get Eddington to help him, but it doesn't take Eddington long to get under the captain's skin. The battle of wits that ensues certainly works to elicit the viewer's compassion for Eddington.



The mini review of Eddington's history with the Maquis (brought out in conversation with Sisko aboard the runabout) is a good refresher for viewers and will help to bring anyone who might have missed an episode up to date. He and Sisko also take a brief moment to talk about food which is actually a veiled argument comparing Federation and Maquis values. Brooks and Marshall make ideal onscreen sparring partners, with Marshall having developed considerably in his role since his first appearance in Season Three. The story's underlying theme of respect and how one earns it is also beautifully illustrated in the B-plot, wherein Nog finally gains the respect of General Martok and the other Klingons aboard DS9.

As for Sisko, while he may not agree with Eddington when it comes to the Maquis, the final scene shows that he can still respect the man for sticking to his beliefs.

E24 EMPOK NOR

8

While on a salvage mission aboard an abandoned Cardassian space station, Garak is infected with a biogenic compound that turns him against his friends.

"Bottle" episodes, as they are known by the production team – those that take place entirely aboard the ship or space station – can sometimes be risky if there is not enough substance to the plot to keep viewers entertained. There is no danger of that happening with this story, an engaging cat-and-mouse chase that also takes time to delve further into the characters of Garak and Chief O'Brien. It is always a pleasure to see Andrew J Robinson as Garak, but in this story viewers get to see a more sinister and bloodthirsty rendition of the normally affable tailor. After Garak is infected, Robinson gradually puts a different slant on his character with clever and subtle use of hand gestures, vocal inflections and eye control. By the story's climax Robinson has succeeded in altering his character so much that viewers will not believe it is the same person. To top it off, we see yet another side of Garak at the very end of the episode in a conversation between him and Chief O'Brien. No witty banter, no philosophical pondering, just a humble man who is sorry for what he has done.

Colm Meaney gets the rare opportunity for Chief O'Brien to take command, and the character does so with a pleasant balance of strength and humility. The kid gloves are removed, however, when O'Brien squares off with Garak in hand-to-hand combat and Meaney shows audiences exactly what the chief is made of. This story also touches upon the growing bond between O'Brien and Nog, which is evolving into a mentor-student relationship.

So the plot resembles the film **Alien** with a dash of Agatha Christie's *Ten Little Indians* – but director Michael Vejar sets a chilling and unsettling tone that leaves the audience as well as the characters looking over their shoulders.

Reviews by Steven Eramo

DEEP SPACE NINE - SEASON 5

E25 IN THE CARDS

7

Jake asks Nog to help him buy Sisko a special present that he hopes will cheer up his father – but their good intentions only succeed in getting them captured by the Dominion.

Much like Mark Twain's classic characters Tom Sawyer and Huckleberry Finn, whenever Jake and Nog get together there's bound to be mischief on the cards (no pun intended). Despite the obvious differences in what drives them – Jake is a writer and dreamer while Nog is a devoted Starfleet cadet and a realist – their bond of friendship has never been stronger. One feeds off the other, and in this episode Jake is the one who talks Nog into helping him obtain a rare baseball card for his father. The pair are a wonderful double-act, working in easy harmony to manipulate DS9's senior staff into giving them exactly what they need to get this card. Cirroc Lofton (Jake) and Aron Eisenberg (Nog), both of whom have matured into fine young actors, prove yet again that they can carry a storyline on their own.

Brian Markinson, who plays Doctor Elias Geiger, provides a suitably shifty version of the travelling salesman who used to roll into small town America offering miracle cures for everything from athlete's foot to the common cold. Here his character is hawking a machine designed to "entertain" one's cells and stave off the aging process. Markinson injects some eccentricity into his part without going over-the-top, and Louise Fletcher makes a welcome reappearance as Kai Winn. One scene in particular, between the Kai and Weyoun (Jeffrey Coombs), will have viewers chuckling.

This is also a good story for Michael Dorn (Worf), who makes his **Trek** directorial début. The ending is slightly sugary, especially by **Deep Space Nine** standards, but typically **Star Trek**.

E26 A CALL TO ARMS

9

Sisko and his crew prepare to defend themselves against an attack by the Dominion and Gul Dukat, who plans to re-take Deep Space Nine.

Here we have a season finale which embodies the best **Deep Space Nine** has to offer – a careful blend of action, suspense, top characterization, special effects and humour. Writers Ira Steven Behr and Robert Hewitt Wolfe (in the latter's last contribution to the series) have created a story in which everyone, including the show's semi-regulars, gets a piece of the limelight as the station feverishly prepares to meet the Dominion threat.

There's one hilarious scene at the beginning of the episode as Garak and Tora Ziyal help Rom and Leeta to prepare for their wedding, while Sisko and Jake have a short but poignant chat about the young man's future that helps to set up a plot twist further along in the episode. Watch also for a deepening in Odo and Kira's relationship and a surprise with Worf and Dax. These scenes arrive in short, sweet bursts that do their job but don't interrupt the flow of the story.

Also pulling out the stops, the show's special effects department provides a stunning visual battle between DS9 and the Dominion. Besides the obligatory explosions, phaser shots and photon torpedoes, they frame the station and ships in a variety of unusual overhead and side shots. The one thing that did strike me as odd is that the Jem'Hadar appear to have lost some of their effectiveness as an enemy: Worf easily destroys a number of Dominion ships when they attack the station.

But given this dramatic and exciting cliffhanger, I'll let the Dominion off the hook – at least until next season!

Reviews by Steven Eramo

VOYAGER

C26 SCORPION

9

Preparing for their second confrontation with the Borg, Captain Janeway and her crew are surprised to find the cyborgs on the run from an even deadlier enemy – whose battle cry is "the weak will perish".

The Borg are back and boy, are they giving Captain Janeway a galactic headache! Earlier this season Voyager encountered these dangerous and unstoppable automatons in the entertaining yet lightweight episode *Unity*, but this action-packed cliffhanger opens with the Borg discovering what "resistance is futile" really means when they encounter an enemy more cunning and ruthless than they are. The special effects people go to town with the creation of this frightening new race, and there are some decidedly frightening scenes aboard the Borg ship as well as beautiful shots of Voyager as it tries to elude the Borg cubes and the sleek alien ship.

In best **Star Trek** fashion, the tense situation opens a proverbial can of worms and provides Captain Janeway with a particularly difficult moral puzzle and very little time to solve it. Do they contact the Borg and risk being assimilated? Do they provide the Borg with important information and allow them to defeat their enemy? On the other hand, with the Borg out of the way this new species could be poised to take over the Delta quadrant and beyond.

These difficult choices spark off some interesting tensions between Janeway and her senior officers, particularly Chakotay. The differences afford Kate Mulgrew and Robert Beltran the opportunity to explore new facets of their characters, and bring potential turmoil to their budding personal relationship. Viewers will likely feel for the Captain as she discovers – in consultation with her new holodeck program involving Leonard Da Vinci (John Rhys-Davies) – that she is alone in her decision to form an alliance with the Borg.

Director Rick Kolbe began work on the second half of *Scorpion* on 27 May, but **Voyager** fans will have to wait out a tense summer to discover the outcome of this momentous battle of wits.

Review by Steven Eramo

MILLENNIUM

A21 MARANTHA

5

Frank Black matches wits with a creature responsible for killing several people in a small Brooklyn community as East meets West in a confusing tale involving the 1986 Chernobyl disaster and Yaponchik, a mythological Russian being with a penchant for religious icons.

The episode literally opens with a bang in a captivating recreation of how events at Chernobyl might have unfolded back in 1986. Yaponchik strolls away from the site moments before it explodes, and 10 years later turns up in New York looking fit and healthy – unlike many of his fellow countrymen, seen later in the episode.

So far, so good. The story becomes muddled, however, when Yaponchik begins his killing spree. At one point viewers are led to believe that he is disposing of anyone who can identify him from the nuclear incident, but there is never any kind of confrontation to support this. Indeed, the only link between the past and present are the two security guards, Yura Surova and Andrei Petrovich Melinkov, who were trying to find Yaponchik before the power plant exploded.

Surova, a Russian police officer, teams up with Frank Black to try to find Yaponchik, at which point the subplot about religion pops up: Yaponchik has returned to carry out a reign of terror leading up to the apocalypse – which is what **Millennium** was supposed to be about in the first place – and Surova is trying to execute him. Unfortunately everything in between is a convoluted mishmash which will have audiences scratching their heads.

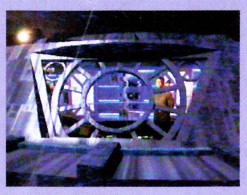
The choice of guest stars, however, is right on track. Bill Nunn's performance as Lieutenant McCormick is a subtle reminder of the working relationship Frank Black once shared with Bob Bletcher, while viewers may remember Levani Outchaneichvili, who does a superb job of Yaponchik, from last year's **X-Files** episode *Grotesque*.

Just don't worry if you are left confused by this episode. You're not alone.

Review by Steven Eramo

BABYLON 5 - SEASON 4

D15 NO SURRENDER, NO RETREAT



9

Having committed himself to taking the offensive – starting with the blockade around Proxima Three – Captain Sheridan is faced with tough decisions when it comes to attacking the human enemy represented by Earthforce, while Londo and G'Kar find themselves licking old wounds.

And so **Babylon 5** returns to its two best strengths – the ill-feeling between the Centauri and the Narn and the epic Space battle. Having made the decision to declare unconditional war, Sheridan now has to ensure he has the support of the aliens resident on the station, and the forces they represent. Fortunately, his actions in *Rumors, Bargains and Lies* have produced a very positive effect, and he gets the backing he needs.

This does not go unnoticed by Londo, who takes it upon himself to get the assistance of G'Kar in drawing up a document pledging them to Sheridan and signed by both of them in a demonstration of solidarity – an action sure to draw attention to the fact that Sheridan has managed to inspire even the most ancient of enemies to co-operate.

Peter Jurasik yet again delivers his dialogue magnificently, running the gamut of emotions from anger and frustration to self-pity and remorse, while Andreas Katsulas exudes bitterness, hatred and self-righteous anger in equal measures in a marvellous display of arrogance. The resolution of their confrontation is true both to the spirit of the programme and the intricacies of the characters which have been built up so convincingly over the years.

This episode once again functions as a mirror image of *Severed Dreams*, this time in the way in which Sheridan persuades his former military colleagues not to follow illegal orders, together with his genuine regret at having to face humans in battle. The next goal will be Mars – which might not be such an easy target now that the element of surprise is gone...

D16 EXERCISE OF VITAL POWERS

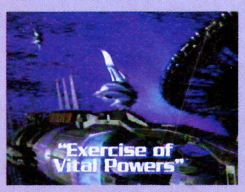
7

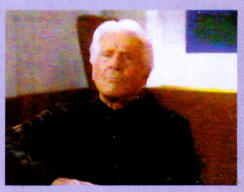
Disturbingly, Garibaldi's 'defection' continues to be compounded in a very believable manner as he throws in his lot with William Edgars and discovers that President Clark does not necessarily have as much power as he thinks he does.

What would have been unthinkable last season now has a certain logic to it as Garibaldi is persuaded to betray his former captain while still adhering to some of his worthier ideals. The previously faceless William Edgars now appears in the form of actor Efram (**77 Sunset Strip**) Zimbalist Jr, who effectively portrays an industrialist ruthlessly in control of the power he wields. Somewhat traditionally, it would seem that his only weak point is his relationship with his wife, something that will gain even more significance in later episodes – but not in a way that is obvious here.

Dr Franklin meanwhile works continually but futilely at Sheridan's insistance to restore the telepaths rescued from the Ship of Tears – until Lyta Alexander stumbles upon the answer. Earlier this season it was observed that Sheridan had become a harsher man since his experience on Z'ha'dum, and this theme continues to be expanded. Garibaldi's views of B5's captain are obviously biased by an outside agency, but now Doctor Franklin faces the same dilemma as he learns the reason for bringing the telepaths out of their cryogenic slumber. The viewer is not privy to the answer, but it shocks the Doctor to the core, as demonstrated in a memorable performance from Richard Biggs. Now, once again, it's next stop Mars for him...

Exercise of Vital Powers is an episode in which very little happens, but much is in development as the epic swings into yet another stage. The real threat of the Psi Corps comes to the fore and Sheridan's aggressive stance towards Earth is upsetting more people than just the President, while Mr Garibaldi knows just the lever to deliver Sheridan into the President's hands...





Reviews by Deanne Holding

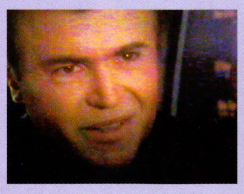
Images © Warners tv

BABYLON 5 - SEASON 4

D17 THE FACE OF THE ENEMY

9

Full of long-overdue explanations,* The Face of the Enemy *is a moving experience and one worth waiting for. Above all, it is a story of unconscious betrayal and the agony of realization after the deed is done as a war between homo sapiens and homo superior looms...



In an ultimate demonstration of good faith to employer William Edgars, Garibaldi plausibly sets the scene for Sheridan to be captured by President Clark's forces and is hailed as a 'true hero' by ISN. Keeping his word, Edgars explains in return what his goal is and how close he is to achieving it. Having finally learnt all there is to know, Garibaldi reports his findings to those who have been manipulating him for so long.

Meanwhile, Dr Franklin and Lyta arrive on Mars with a consignment of frozen telepaths. Their usefulness is not explained, but it is guessable, and (if I'm right!) deeply shocking, echoing Franklin's horror in the last episode. More information is revealed about the use of telepaths, unauthorized scans, crime and punishment, but Lyta's presence amongst the Mars resistance is not welcome.

The terrifying thing is that Garibaldi's treachery is understandable, and the sympathy evoked in the viewer agonizing. A powerful scene shows him watching impassively as Sheridan is mercilessly beaten after being restrained – an interesting contrast to the scenes earlier this season when Londo had to watch the torture of G'Kar – while Ivanova, moving into Sheridan's position, plans to have Garibaldi shot on sight if he appears on B5. Edgars's plan – ethically as grossly dubious as it was logical – is savagely destroyed, leaving just one person who may be on Garibaldi's side who knows at least some of the truth.

This is a wonderful piece of writing which makes the viewer painfully aware of the justifications of the actions of both sides. In a battle for survival moral values are often abandoned – and nowhere better demonstrated than here.

D18 INTERSECTIONS IN REAL TIME

9

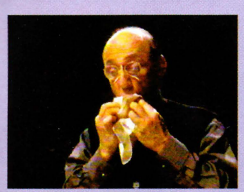
If you thought that G'Kar's torture in* The Summoning *was harrowing, it has nothing on this. The entire 50 minutes is an interrogation of Sheridan by a ruthless, at times brutal, but always truthful (so we are told) examiner.

Amongst other things he can argue that, although morning, it can even be lunch-time – (and you'll never have quite the same views about a corned beef sandwich ever again, whichever type of mustard you use as relish).

The reason why Sheridan, now held captive in a bare cell, has not been summarily executed as an example is that President Clark needs "him as a symbol of repentance, not as a martyr (an interesting parallel to the attitude of the Shadows revealed in *Z'ha'Dum*). If the Captain will sign a confession in public he will be allowed to walk free; if not, evidence can be fabricated, but that is not the ideal scenario as there are those who might question its validity.

All manner of psychological pressures are imposed in a classic example of how to break someone physically, mentally and spiritually. Bruce Boxleitner runs the gamut of emotions through pain, frustration, distrust, rebellion, disgust and even the temptation of capitulation, with great conviction as he discovers that truth is a fluid commodity. And he never once resorts to telling his interrogator to 'go to hell'!

The one-to-one interrogation is interrupted only once, by the introduction of a Drazi willing to confess to being implicated in Sheridan's attempt to overthrow Earth's government. Although nothing should be read into the fact that the alien is played by Wayne Alexander, who himself tortured Sheridan as Sebastian (in Season Three's *Comes the Inquisitor*) and then became his mentor Lorien for several episodes at the beginning of the current season, it is an interesting choice of actor.



Powerfully scripted, impeccably acted and fascinatingly agonizing to watch, this is drama *par excellence.*

Reviews by Deanne Holding

Images © Warners tv

MILLENNIUM

A22 PAPER DOVE

7

Poor Frank. Even when he tries to get away from his job it manages to find him. In this episode, he is vacationing with his family in the Washington DC area when his father-in-law asks him to investigate a murder case involving a friend of the family. In doing so he finds himself entangled in a web from which he may not escape...

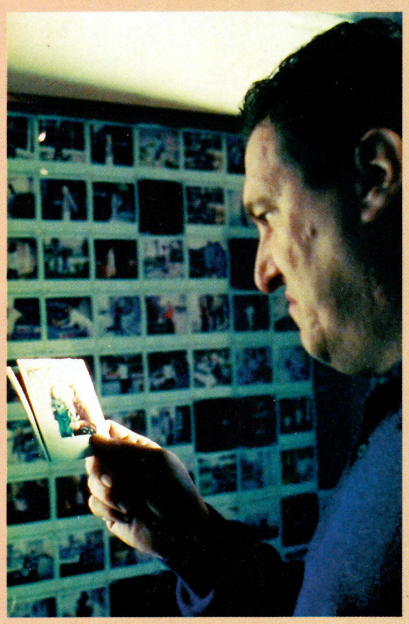
This episode has quite a bit to keep track of and is broken down into A,B and C stories. Perhaps the most interesting of these subplots is the glimpse viewers are given of Catherine Black's relatives. This is the first we see of her doting mother (who wants Catherine to have more children) a busy-body sister who is not at all happy with the way her sister is living her life, and her poor father who, by asking Frank to look into this murder case, puts his own daughter in danger.

The serial killer-of-the-week in this episode is a towering, baby-faced man named Henry Dion, aka the Big Woodsman. Unfortunately, Henry has a slight problem dealing with his mother, who never stops talking long enough for him to get a word in edgeways – hence his homicidal sideline. The relationship between Henry and his mother is reminiscent of that made infamous by Anthony Perkins in **Psycho**. Mike Starr does a marvellous job in his sensitive portrayal of Dion, and is sure to evoke some sympathy in the audience.

One element left unexplained is the link between Dion and the mysterious stranger who has been taking pictures of Frank, his family, friends and associates since the series began. It's a nice piece of continuity, but that's all it is until answers are forthcoming.

The ending to this cliffhanger episode is disappointingly predictable, and sadly does not leave you on the edge of your seat waiting for the two-part resolution airing this September.

Review by Steven Eramo



DARK SKIES

A15 BURN BABY BURN
A16 BOTH SIDES NOW

5
7

The first and only season of** Dark Skies **comes to an end with five episodes which continue the general mediocrity demonstrated by the first 14.

Kim Sayer's baby is overdue. Hours after she is checked into an LA hospital, the Watts race riots begin, and she is kidnapped by a Hive ship. Luckily, she's been spending some time drawing a giant aerial-like structure which the captured Grey has been projecting into her mind, allowing John and Juliet to find her. The tower is unfortunately in the middle of the riots.

Burn Baby Burn epitomizes much of what is wrong with **Dark Skies**. The premise of the story is shaky, the execution melodramatic and forced. John should be aware by now that both he and Kim are potential targets for a Hive assault; the pregnancy only heightens this danger. LA is their home, and it would be nice to have the child there, but the episode smacks of incorporating the riots simply as the historical event *du jour* (remarkably, they weren't the result of some Hive plan).

Worst of all is the painful parallel drawn during the climax of John's rage about his kidnapped girlfriend and son, the rage and fear of the captured Grey at Majestic HQ, and the years of repressed anger being released in the riots. It's heavy handed enough without the need for the three to be inter-cut, complete with slow motion and voice-over just in case we hadn't understood what was going on. Perhaps it was intended to allow white middle class America to understand the causes of the racial riots. At least, that's what I'm hoping.

The series takes a turn toward the surreal with *Both Sides Now*, the story of Kim's defection to the Hive. Much of the episode involves conversations between Steele and Kim, convincing her what is best for humanity and her son (with a little help from her regrown ganglion). Anti-Vietnam War protests are the backdrop, and John and Juliet are sent to discover why the Hive seem keen to help the anti-war protesters.

Stronger than the previous episode, this installment sits more comfortably as television drama rather than tacky Sci-Fi. Frank Bach and Phil Albano have downplayed exchanges, and there is a change in the latter, quieter after his experience with the Grey in the previous episode. The unusual coverage when Steele takes Kim and John into his mind is fitting (if unsurprising), and handled eerily enough not to be laughable.

A17 TO PREY IN DARKNESS
A18 STRANGERS IN THE NIGHT
A19 BLOODLINES

8
6
8

To Prey in Darkness begins with the disappearance of 53 feet of sensitive Roswell footage from the Majestic vaults. Juliet and John trace the film to former Majestic groupie Carl Herzog, who has passed it onto TV game show hostess Dorothy Kilgannon. In a so-near-yet-so-far escapade, the film is within minutes of being broadcast before a Hive-induced power failure blacks out most of America.

This is one of the more entertaining episodes of the series, as both Hive and Majestic are keen that the film is not shown. John leaps back to his original the-public-must-know platform and his obsession with finding Kim and his son is played with so much overwrought passion as to make him appear insane. It goes just a little over the top.

The Soviet equivalent of Majestic-12, Aura-Z, is attacked in the pre-credits sequence of *Strangers in the Night*, and Bach sends a team of cannon fodder, as well as John and Juliet, to find out what's happened. The leader of Aura-Z and Juliet's mentor, Colonel Mironov, has been captured by a group of convicts in a plot which raises one irritating problem – why isn't the colonel a suspect the moment it becomes apparent one of the rescued scientists was really a convict? It takes the characters far to long to realize the connection. I found the scenes at Majestic in which Carl Sgaan is enlisted to determine from which planet the greys might have come, far more entertaining and believable.

The action sequences in the dark corridors of the Russian complex are standard fare, as is the whole premise of the Juliet/Mironov relationship, and the episode comes complete with a race against time to get out of the Aura-Z HQ before it blows up.

Dark Skies abruptly concludes with *Bloodlines*. John and Juliet make a brief foray into hippydom before inevitably bumping into Steele and Kim. After a Hive induced acid trip, John decides he wants to play an active role in Operation Intruder – a Majestic plan to place a man on a Hive ship. Meanwhile, the Majestic board is becoming increasingly dissatisfied with Bach's secrecy and performance, leading to a vote on whether he should continue serving the organization.

From the start this episode shouts 'cliffhanger'. More questions are raised than could possibly be answered – the source of the alien transmission, the future of Frank Bach, and the lives of John and Juliet on board the alien craft, not to mention Steele's sudden adoption of the alias of Charles Manson. The events are gripping, and the series is finally beginning to take itself a little less seriously with the brief appearance of a dotty Ronald Reagan. The biggest let down, naturally, is when it all grinds to a halt, with a voice-over slapped onto the final shot which does it's best to conclude the series but fails completely. The production team ought to have acknowledged the possibility of the series' early demise and not developed such an involved cliffhanger.

I was bitterly disappointed with this conclusion. Despite my reservations about the programme, I found it entertaining enough to fill an hour of my time each week, and felt betrayed by the cod way in which it was hastily rounded off. Those final moments only succeeded in souring me on the series in general.

Review by Simon Moore

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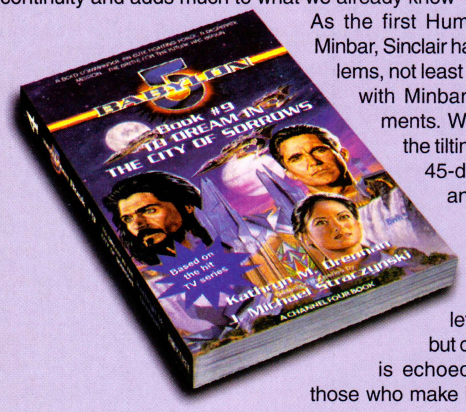
BABYLON 5

TO DREAM IN THE CITY OF SORROWS

9

Tuzanor is Minbari's City of Sorrows. To dream there is to dream of a better future, and it is from Valen's house, deserted for nearly 1,000 years, that Jeffrey Sinclair trains the Rangers who will form an important force in the coming Shadow War.

This novel has a foreword by J Michael Straczynski in which he endorses it as a genuine piece of **Babylon 5** canon. And rightly so. This is Sinclair's story, from the aftermath of the unpleasantness that met his arrival on Minbar (as related in the comics) to the moment he sends newly trained Ranger Marcus Cole out into the universe to fight Shadows. This is also the story of Catherine Sakai who, out on a 5-month survey mission, is blissfully unaware of her fiancé's 'promotion' until she returns to B5 to find him gone. The book is almost faultless in its continuity and adds much to what we already know – and don't know.



As the first Human ambassador to Minbar, Sinclair has to face many problems, not least of which is his tussle with Minbari sleeping arrangements. Wedging a towel into the tilting mechanism on his 45-degree angle bed is an innovative solution, but every day the towel is removed, despite his entreaties that it should be left in place. This polite but obstructive behaviour is echoed everywhere, from those who make it impossible for him to contact EarthDome or Babylon 5 (engineering faults, allegedly) to those who harbour open hostility, most notably Neroon. It's hardly surprising that when Sinclair is named the new Entil'Zha, the news is met with outrage and is not something that he himself wants. Nevertheless, matters unfold as foretold and lead inevitably to the events of *War Without End*.

Sinclair's frustration is almost palpable, but matters finally run more smoothly when he sets up the training centre for the Rangers – whose fascinating history goes further back than hitherto suspected – and the arrival of Marcus Cole. Marcus's background as head of the mining operation on Arisia 3 is filled in satisfactorily, as is the death of his brother William – the turning point in Marcus's life, prompting him to take up the life of the Rangers that William had found so inspiring.

Although this is all meticulously researched material, there are a few little irritations along the way. For example, Marcus's remark that "the only way to understand anything [Sinclair] says is to look at it while hanging upside down from the ceiling" is actually applied here to his Minbari teacher and mentor, Sech Turval, and Sinclair's period of amnesia is set as 48, not 24, hours but this is not important. What are important are the words of Ulkesh Narenek, Vorlon Ambassador to Minbar, who stresses that Sinclair is "the arrow and must not be deflected" and, most interesting of all, the care with which Sinclair chooses his wording for his message to Garibaldi in *The Coming of Shadows*. It introduces an entirely new slant to the scene.

written by Kathryn M Drennan
Boxtree Books, ISBN 0 752 22354 2
price: £4.99
out now

This is a book which satisfyingly clears up many loose plot threads, and the fact that everything Sinclair does on Minbar is under the shadow of Valen lends his every action a greater gravitas. Highly recommended.

Review by Deanne Holding

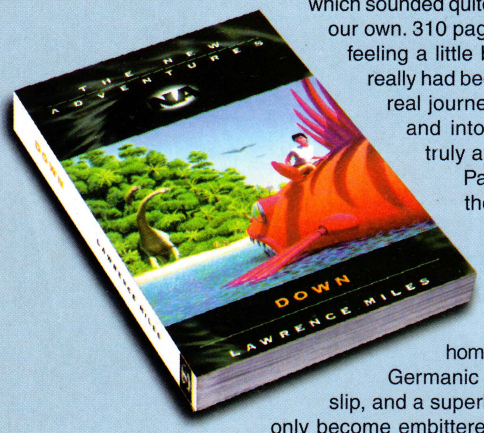
THE NEW ADVENTURES

DOWN

9

The local authorities of the planet Tyler's Folly are rather surprised to find an offworld archaeologist in a forbidden 'quake zone. They are rather more surprised when Professor Bernice Summerfield claims that the planet is hollow and that she has made a singular expedition through a subterranean world of monsters, futuristic Nazi's and warring cave people. Is this the mythical land from which humans first evolved? And if so, why does it seem curiously like a Thirties pulp adventure story?

Sometimes you know immediately if you're going like something. I'd only read the first line of *Down* when I began to suspect that I was onto something really special. In just one sentence Lawrence Miles aroused my curiosity about a world which sounded quite unlike our own. 310 pages later I was left feeling a little breathless, as if I really had been taken on a surreal journey to other worlds and into the mind of the truly alien.



Part of the appeal of the book is the unsettling sense of the subterranean world's unreality. We meet, amongst others, homicidal Nazi's whose Germanic accents begin to slip, and a superhero who has not only become embittered by endless adventuring, but who is also a comic strip character in the universe above the cavernous ceiling of the underworld. While this unreality could have become disorientating and disconnecting, Lawrence Miles insists that the consequences of the bizarre events in this improbable world are absolutely real and quite deadly. The activities of the fictional cardboard heroes and villains provide a garish background against which the complex and understated female characters shine. Lucretia and Ash, Bernice's student companions who – in what is fast becoming a **New Adventures** tradition – become accidentally caught up in the adventure are particularly well crafted. So much so, that I found myself wishing at the end of the book that I might meet up with them again in a future story.

Written by Lawrence Miles
Virgin Publishing,
ISBN 0 426 20512 X
Price: £4.99
Out: 18 September

However, the star of the book is undoubtedly X! (pronounced by clicking your tongue against the roof of your mouth), the amoral and murderous outcast of the **New Adventures**' returning aliens, the People. The danger with stories which take place in other realities is that they can sometimes fail to engender any real sense of threat and all too often lead to a cop out climax, but X!'s detached, calculating approach to life (and death) keeps the narrative from falling into whimsy. *Down*'s careful plotting instead delivers a heady pay off which deserves a second reading.

In many ways this novel reminds me of American adult comics like *Love and Rockets*. Its implausible monsters, cool and intelligent heroines and misbehaving superheroes would not be out of place in a Jamie Hernandez strip, and *Down*'s daring and irreverent style could become a template for the series. I recommend that you go to your local book shop, read the first sentence and see if you can resist the rest of the story. I don't think you'll be disappointed.

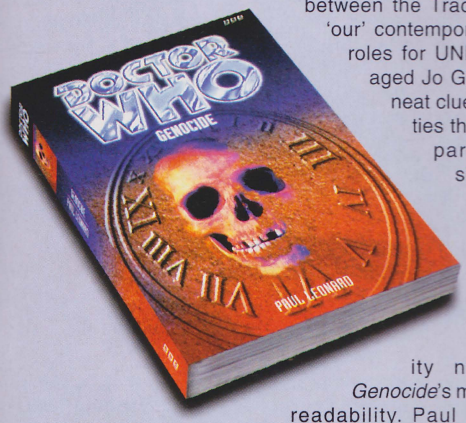
Review by Matthew Jones

DOCTOR WHO

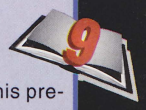
GENOCIDE

The Doctor has always had a particular fondness for human beings, despite being acutely aware of our faults. But arriving on Earth in* Genocide*, he finds that the human race never existed: history has somehow been changed, and the Doctor's job is to find out how and bring 'our' Earth back into existence. Sam realizes, however, this must mean the end of the world that exists instead: an exotic utopia created (in a nod to* Gulliver's Travels*) by a race of horse-like creatures, the Tractites, whose love of peace and culture makes them arguably superior to ourselves.

The ethical conflict involved in *Genocide* makes it especially rewarding, but to call this a book about a moral dilemma would certainly not do it justice. It's a cracking good read, cleverly drawing the reader in with unanswered questions and intriguing 'flash-forwards' in its first half before giving way to more action-adventure later. Splitting the action between the Tractites' planet and 'our' contemporary Earth – with roles for UNIT and a middle-aged Jo Grant – provides a neat clue to the complexities that lies behind the paradox, though a sizeable chunk of explanatory dialogue halfway through is undoubtedly the book's weak point.



Over-complexity notwithstanding, *Genocide*'s major triumph is its readability. Paul Leonard's style seems exactly right for the hopefully broad readership of the new books, with a depth and richness to the language that makes it suitable for older readers as well as teenagers. His vocabulary and powers of description are outstanding: as in his previous novels, he manages to convey a feel of 'alien-ness' in his prose that the tv series could never have achieved. A smattering of very nice, very **Doctor Who** references subtly adds to the book's appeal without detracting from its originality.



Characterization is strong too, though better for the humans than for the Tractites – natural prejudice making it sadly difficult to create empathy with a talking horse. Jo Grant works particularly well, as does Benton, and the eco-terrorist Jacob Hynes makes a highly original and effective bad guy. Sam's keen sense of justice and frequent naïvety is highlighted very well in her best story yet, despite the increasingly obvious problem of her having no real background. The Doctor himself is more distant than usual, but still remains a terribly attractive character – thanks in part to some sparkling dialogue between him and Sam – and is given a disturbing edge by the Tractites' legend of him as the Uncreator, Destroyer of Worlds.

Written by Paul Leonard
BBC Books, ISBN 0 563 40571 6
Price: £4.99
Out: 1 September

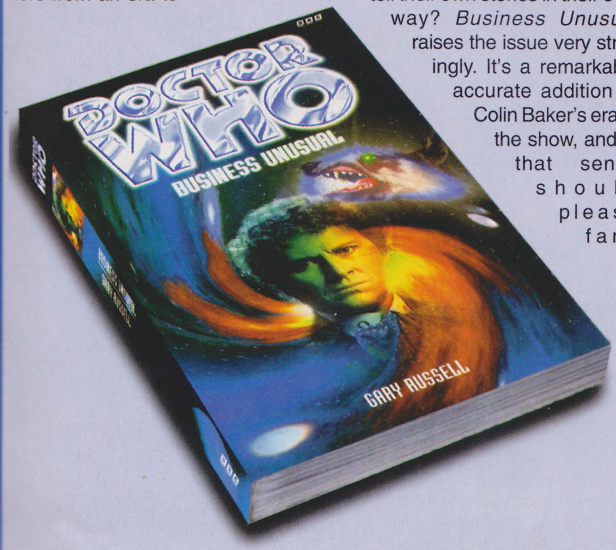
In exploring the significance of the Doctor's task, and Sam's discomfort with it, Leonard has helped the BBC range of books make a satisfying progression from Virgin's Seventh Doctor *New Adventures*. Along with *Vampire Science* and *The Bodysnatchers*, *Genocide* has made the eighth Doctor a flawed but genuine hero, whose attempts to reach a just solution are less confident and less successful than his predecessor's, but more emotional and more human. We can only hope that the character continues to be this well-drawn, and the standard of writing this high, in future.

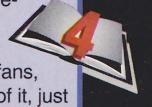
Review by John Binns

BUSINESS UNUSUAL

In Brighton in 1989, the power of a mysterious computer firm called SénéNet is growing through their use of technology left behind from failed alien invasions of Earth. The retired Brigadier Lethbridge-Stewart is sent to investigate, little realizing that the sixth incarnation of his old friend the Doctor is in the area too. But the Doctor has other problems: his destiny is catching up with him in the shape of a computer programmer named Melanie Bush...

The authors and editor of the BBC's previous Doctor adventures have a problem. Are the books meant to copy the style and tone of the eras of **Doctor Who** in which they are set, or are they meant to use the characters from an era to tell their own stories in their own way? *Business Unusual* raises the issue very strikingly. It's a remarkably accurate addition to Colin Baker's era of the show, and in that sense should please fans of mid-1980s **Doctor Who**. Gary Russell has successfully and presumably deliberately recreated all that almost got the show cancelled in 1985: *Business Unusual* is brash, badly-plotted, inconsistent in tone and obsessed with continuity. Indeed, it seems designed for fans, who may find the in-jokes very funny but will probably quickly tire of it, just as new readers will find the abundance of continuity references offputting.





I'd say the idea was that these deliberate weaknesses could be made up for with good prose and comedy, but Russell is fighting a losing battle. When the jokes work, the book is very enjoyable to read. Some sections, particularly those with the Brigadier, are tense and cleverly written: one passage in particular, where he muses on the consequences of his career, is excellent. But these strengths cannot compensate for the misjudged tone, which lurches from extremely cosy family viewing to sickening moments of violence that, like the scenes in Season 22 they emulate, have no real place in **Doctor Who**. Surely the point of these books is not to recreate some of the programme's worst mistakes; if anything, they should have learnt from them. Here we are asked to accept such horror as part of the novel's general satire, which certainly succeeds in exposing Colin Baker's Doctor quite brilliantly as nothing more than a costume and a thesaurus.

Written by Gary Russell
BBC Books, ISBN 0 563 40575 9
Price: £4.99
Out: 1 September

But if Russell is writing a novel to remind us how poor Seasons 22 and 23 were, you have to wonder about his introduction. In it he praises Pip and Jane Baker, writers of some of the sixth Doctor's worst moments, and says he set out to write a story not for the sixth Doctor we saw on television, but for the one Colin Baker wanted to play. If this is true, and *Business Unusual* is not a 280-page satire, then Russell, a sometimes excellent writer, has badly miscalculated.

Business Unusual is just far too accurate to the Colin Baker era for comfort. For the most part, I found it embarrassing.

Review by Gareth Wigmore

STAR TREK

STAR TREK: NEW FRONTIER

BOOK 1: HOUSE OF CARDS
BOOK 2: INTO THE VOID
BOOK 3: THE TWO-FRONT WAR
BOOK 4: END GAME

Written by Peter David
Simon and Schuster Books,
Various ISBNs
Price: £2.99
Out now

***In an effort to negate the stranglehold that Paramount studios has on all** Star Trek **merchandise, Pocket Books and author Peter David have created their own four book** Star Trek **series** – *New Frontier.*

Set just after the events of **First Contact**, **New Frontier** tells the adventures of the starship Excalibur, an Ambassador class vessel on an information gathering and mercy mission in Sector 221-G, the recently fallen Thallonian Empire. As with the televised **Star Trek** series, the crew of the Excalibur is made up of a diverse and intriguing set of characters, from Captain Mackenzie Calhoun, who at the age of 19 led his world to rebel against their Danteri oppressors, through Chief Engineer Burgoyne 172, a dual sex Hermat, and stowaway Lord Si Cwan of the former Thallonian Royal family. Other characters will be familiar to readers of Peter David's **Starfleet Academy** young adult books; Soleta, the half Vulcan/half Romulan Science Officer (shades of **Star Trek II**'s Saavik?), mountainous Security Chief Zak Kebron, and Helmsman Mark McHenry.

In addition are three characters familiar to those who closely followed **Star Trek: The Next Generation**'s tv adventures: First Officer Commander Elizabeth Shelby (*The Best of Both Worlds*), Chief Medical Officer Doctor Selar (*The Schizoid Man*) and Lieutenant Robin Lefler (*Darmok* and *The Game*).

Whereas pilot episodes for **Star Trek** series are unable to go into great detail about the history of the characters, **New Frontier** allows the whole of the first book, entitled *House of Cards*, to set up the arena for the events which follow, beginning with Calhoun's days as a freedom fighter on his native planet of Xenex and then spending the remaining third of the book much like a **Next Generation** novel, with the familiar faces of Captain Picard, the crew of the Enterprise-E and also Ambassador Spock present to help ease the reader into the **New Frontier** missions. The remaining books, beginning with *Into the Void* and continuing with *The Two-Front War* and *End Game*, dispense with the need for a **Next Generation** presence, and see the new crew on their own in a hostile region of Space.

In effect, the **New Frontier** concept allows the author to do those things that the studio would never agree to in a regular **Star Trek** novel. For example, the first time we meet the adult Calhoun he is just about to get it together with an Orion slave girl he has won in a card game. When disturbed by the girl's previous owner, he doesn't hesitate in killing the man. This newfound freedom unfortunately allows for a questionable addition to the series – the unnecessary overuse of the word 'bastard', which pops up whenever an expletive is required and seems to be included simply because no one from Paramount is present to complain. If the author's intention was to show a grittier, more violent side to the **Star Trek** universe, he has only succeeded in disrupting the flow of the story with alarming regularity. Definitely something that should be jettisoned from any further **New Frontier** adventures.

There are other, albeit small, grumbling points, which include the use of some of the carry-over characters from **Star Trek: The Next Generation**. Lefler and her inventive 'Lefler's Laws' are criminally underused, and Doctor Selar spends the whole mission walking around the ship in the early throes of *Pon Farr*, something that is later resolved in an unsatisfactory way. The character of Burgoyne 172 begins to grate somewhat, partly due to the way that the Chief Engineer seems to spend more time attempting to seduce Dr Selar than working in Engineering, and also in the way that this dual sex being has to continuously be referred to as s/he.

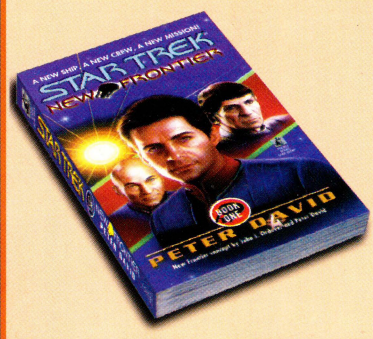
Security Chief Zak Kebron appears to be a convenient plot device, his thick phaser-proof skin and gigantic size being the perfect foil to extricate Si Cwan and himself from many a dangerous situation when the two leave the safety of the Excalibur to look for Cwan's lost younger sister. Unfortunately, this near-invincibility results in a loss of tension, as you never feel as if he is in any danger. On the plus side, Kebron and Cwan do share an enjoyable 'Spock & McCoy' style relationship.

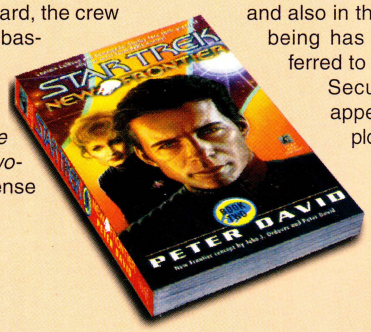
Finally, several plot details are left unresolved: what, for instance, took place aboard the USS Grissom which forced Calhoun out of Starfleet, and where is Si Cwan's lost sister? Hopefully these questions will be answered in further books, although it's a shame that we'll probably have to wait until next summer to find out.

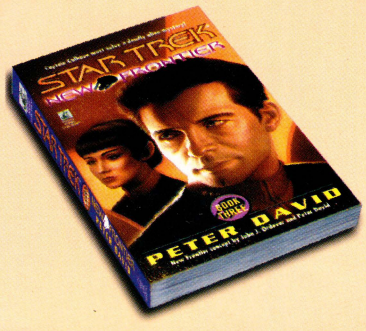
David has used his skills as one of the most popular and inventive **Star Trek** authors to provide us with a series that, whilst not up with the best examples of written **Trek**, is certainly enjoyable stuff. As a result, **New Frontier** (also available as a special edition audio book) is far more successful then the last attempt at a four book series, the woeful *Invasion!*

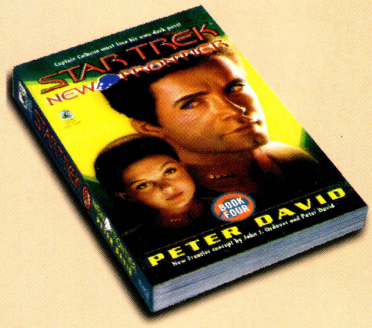
Whilst the **New Frontier** books are by no means perfect, neither were the beginnings of any of the **Star Trek** television shows, and that is how these books should be viewed – as a pilot for another series. With that in mind, and the fact that at £2.99 they are remarkably cheap, **New Frontier** is a welcome addition to the expansive **Star Trek** universe.

Review by Tim Leng





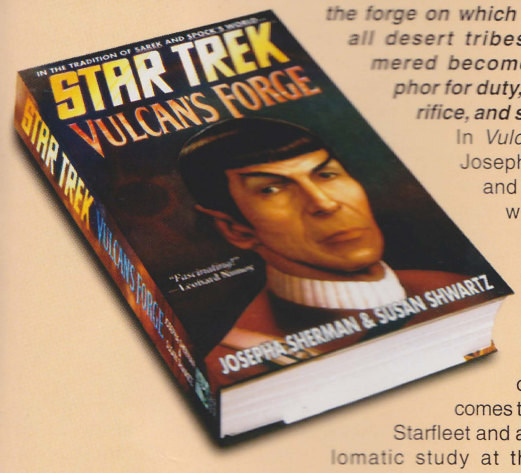




STAR TREK

VULCAN'S FORGE

Vulcan's Forge – a volcanic desert expanse, symbol for the searing logic of the Vulcan soul. Here is bred discipline, hatred, bigotry-and friendship. Here young Spock meets new Starfleet cadet David Rabin, and a friendship forms as they work to thwart an insane Vulcan intent on preserving the planet's racial purity by reuniting with the Romulans. Decades later, Captain Spock, in uneasy command of the science vessel Intrepid II and still measuring himself in the shade of the late James Kirk, comes to the assistance of Captain David Rabin, whose Federation outpost on desert planet Obsidian is trying to protect the natives from their sun's lethal radiation. As an investigation into internal sabotage proceeds, and Rabin and Spock re-enact their boyhood pursuit of the madman Sered, the forge on which all desert tribes are hammered becomes a metaphor for duty, honor, sacrifice, and self-respect.



In *Vulcan's Forge*, Josepha Sherman and Susan Schwartz acquit themselves extraordinarily well. On the surface, this is the story of how Spock comes to resign from Starfleet and apply for diplomatic study at the Science Academy, the story whose future instalments include the two-part *Unification* episode on **The Next Generation**. It comes in layers, moving smoothly from the boyhood adventure on Vulcan to the parallel story on Obsidian via vignettes of Uhura, McCoy, Sarek and Amanda, and the ghost of Jim Kirk, dead just one year at the beginning of the story. Small moments from the series have been carefully preserved (McCoy: "I won't tell anyone that your heart's in the right place. Assuming that the right place is where normal people have their livers"), and the authors continue **Trek**'s tradition of literary allusions, replacing Shakespeare with Tolkien.

Written by Josepha Sherman & Susan Schwartz
Simon and Schuster Books,
ISBN 0 671 00926 5
Price: £12.99
Out now

In **Star Trek** fiction, the characters drive the story. These well-drawn characters have been shaped on the forge of the desert, and some have twisted under its pressures. Sherman and Schwartz have surrounded Spock with an array of characters who explore the facets of leadership, loyalty, and bigotry: David Rabin, Israeli by ancestry, wisecracker by nature, and ultimately the source of Spock's desire to join Starfleet; and the insane and charismatic Vulcan Sered, obsessed by his vision. The desert folk reveal passions, values, and drives which are unmistakably those of our own desert-forged Persian and Arabian peoples. Familiar faces are here too, battling their own demons: Uhura faces her command insecurities while ordering the Intrepid II into battle with Romulans. And Sarek is harshly judgmental yet finally accepting of Spock's choices.

Sherman and Schwartz have blended the complex interworkings of story, theme, characters, and chronology with care and affection and, happily, they have contracted for a 1998 sequel. *Vulcan's Forge* understands Vulcans as well as it understands the **Star Trek** family. The knife edge balance of tolerance and tradition, of respect and racial hatred, is worth having but painful to maintain, as **Star Trek** has always taught us.

Review by Megan O'Neill

FIRST CONTACT

The popular notion that the even-numbered Star Trek films are smugly and inevitably superior to their odd-numbered counterparts was in some ways exploded by 1994's Generations, the first cinematic excursion for the Next Generation crew. It was a substantially better film than Star Treks I, III and V, and despite some serious flaws, it provided an essential boost for the movie franchise and Star Trek in general. It's vaguely irksome, then, that the recent First Contact should prove very good indeed and validate the silly odd-even theory once more.

About to be released on rental, **First Contact** is well-crafted – and not just 'good for a **Star Trek** film' either. It's the strongest entry yet into the canon, with a generally snappy script, sleek production and, in Patrick Stewart, a talented lead actor who invites strong drama. Put frankly, the drama now works because of the star rather than in spite of him.

The film is built around Picard's vendetta with the Federation's most implacable and frightening foe, the Borg, redefined here as stalking horror villains led by a seductive Queen. Picard was kidnapped and assimilated in one of the television series's high points, *The Best of Both Worlds*, and the impotent rage he has been carrying around ever since surfaces when the Borg attempt a second invasion. The Enterprise-E follows their foe back in Time to the point of Earth's first contact with an alien race, and must repair the temporal damage while fighting a desperate pitched battle.

First Contact plays on a big stage but manages to keep it personal as well – in contrast to **Generations**'s philosophy of cramming in plot and desperately holding the sides. Both the writing and Patrick Stewart's performance give the film a welcome emotional core, and there's no denying Stewart has a magnetic screen presence, whether surrounded by his bridge crew, playing cat and mouse with the Borg in the darkened Enterprise corridors, or during the heightened emotion of his outburst to Alfre Woodard's wide-eyed Lily Sloane.

But the film's preoccupation with Picard also hampers it to an extent. It dispenses with the tv series's ensemble nature and with it the fun of the character interaction, meaning that while everyone is well-used, some are afforded little screen time (stand up Beverly). Even Brent Spiner's Data, the most popular character, is separated from his crew-mates for much of the film. The cast are on good form nevertheless.

The juxtaposition of the grim shipboard scenes with the lighter situation on Earth, where Riker, Geordi and Deanna are attempting to get Zephram Cochrane (James Cromwell) to complete his historic warp engine on schedule, is sometimes uneasy, and the story tends to flag when focusing on Cochrane. But this potential failing is shored up by Jonathan Frakes's impressive work as director, his sense of visual style and eye for coverage lending the film much of its impact.

Written by Ronald D Moore & Brannon Braga
Directed by Jonathan Frakes
CIC Video
Certificate: 12
Out: 19 September (rental)

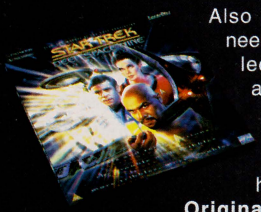
It's not perfect, but **First Contact** represents a leap forward for the **Star Trek** films. Slick and refreshingly sober, it has firmly established the **Next Generation** crew as the franchise heavyweights. The sky, as they say, is the limit.

Review by Peter Griffiths

THE ROUND-UP

Our monthly look at video releases and other assorted bits and pieces...

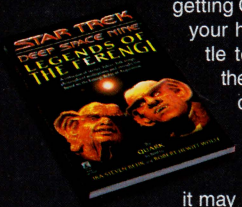
Star Trek fans with a laser disc player are in for a treat, as this month sees the release by Pioneer LDCE of two rather wonderful additions to the growing catalogue of titles. First up is *All Good Things...*, **Star Trek: The Next Generation**'s television swansong which sees Captain Picard moving through three different periods in time thanks to everyone's favourite omnipotent being, Q. An epic at an hour and a half, this showcases **TNG** at it's very best. In addition, this disc also contains the tv link added to the show when it was subsequently broadcast as a two-parter, and trailers for both of **The Next Generation**'s cinematic outings, **Generations** and **First Contact**. *All Good Things...* was reviewed in *TV Zone #61*, and is out now for £19.99.

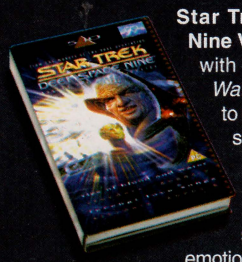


Also out now, Pioneer's **Tribble** collection contains all three Tribble episodes made throughout **Star Trek**'s 31 year history, from **The Original Series**' *The Trouble With Tribbles* to the animated **Star Trek**'s *More Tribbles, More Troubles* and **Deep Space Nine**'s *Trials And Tribble-ations* (reviewed in *TV Zone #86*). This is an absolute joy for die-hard fans and **Trek** newcomers alike, and is worthy of a place in anyone's collection.

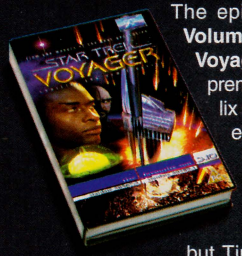
Star Trek: The Original Series rounds off its second season with **Volume 2.9**, featuring just two episodes. *The Omega Glory* sees a renegade Federation Captain violating the prime directive when he sides with the Kohms (who are fighting against the Yangs). Another interesting Vietnam analogy, but not as entertaining as *Assignment: Earth*, the second episode. It sees the Enterprise back in the 20th century where they meet Gary Seven, a human trained by aliens to protect mankind from itself. You'd better believe that these episodes were reviewed in *TV Zone #9* and *#10*, and they should be out as you're reading this.

Legends of the Ferengi, written by **Deep Space Nine** regulars Ira Steven Behr and Robert Hewitt Wolfe, is basically last year's *Rules of Acquisition* padded out with some strange Ferengi folk tales. It is quite amusing in places and the writers do a very good job of getting Quark's voice inside your head, but it adds little to fan knowledge of the species and doesn't demand an immediate place in your collection. It's out now, but at £7.99, it may be best to heed the advice of Rule #82: "The flimsier the product, the higher the price"!

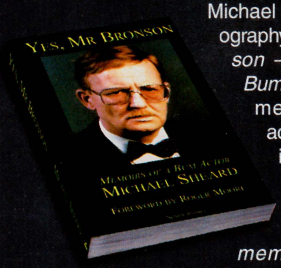




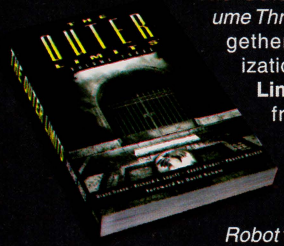
Star Trek: Deep Space Nine Volume 5.10 opens with *Ties of Blood and Water*, a sequel of sorts to the third season episode *Second Skin*. Nana Visitor is superb, once again demonstrating that she's as capable with emotional scenes as she is charging around with a phaser rifle as her Cardassian 'father', Tekeny, arrives on the station. The second episode is *Ferengi Love Songs*, which sees Quark returning to Ferenginar only to find that his 'Moogie' and the Grand Nagus are lovers. An enjoyable story, but it's a shame it had to come so soon after **Volume 5.9**'s *Business as Usual*, another Ferengi episode. These eps were reviewed just last issue, and are out now.



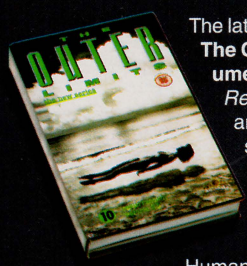
The episode *Rise* begins **Volume 3.10** of **Star Trek: Voyager**. An interesting premise (Tuvok and Neelix must use a massive elevator to escape a planet being bombarded by asteroids) doesn't result in vintage **Trek**, but Tim Russ and Ethan Phillips are a joy to watch as they verbally spar Spock & McCoy-style. *Favorite Son* puts Harry Kim in the spotlight when he is drawn to the planet Teresia and is told he is a native. Again, not a classic episode, but reasonably entertaining. Check out full reviews in *TV Zones #90* and *#91*.



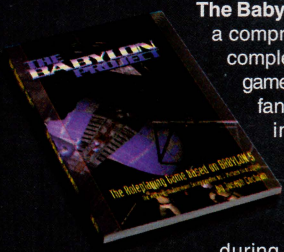
Michael Sheard's autobiography, *Yes, Mr Bronson – Memoirs of a Bum Actor*, recounts memories of the actor's many roles, including various **Doctor Who** episodes (from *The Ark* to *Remembrance of the Daleks*), to the **Star Wars Trilogy** and, of course, the infamous Mr Bronson, who stalked the corridors of **Grange Hill** for five years. Filled with witty anecdotes, this is a superb read for anyone who has enjoyed Mr Sheard's work over the years. It's available from Summersdale publishers (ISBN 0 840 24007 5) for £6.99.



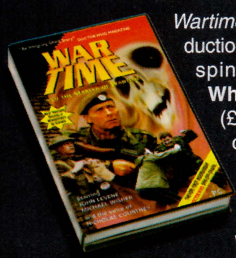
The Outer Limits Volume Three collects together four novelizations of **Outer Limits** episodes from both the original and new series, beginning with the popular *I, Robot* then following on with *The Quality of Mercy*, *The Voyage Home* and *The Forms of Things Unknown*. Thanks to the tv series' dependence on strong storylines rather than visual glossiness, the episodes translate well to the written word, resulting in an enjoyable anthology. It's £4.99 and it's out now from Boxtree (ISBN 0 752 20284 7).



The latest video release of **The Outer Limits** is **Volume 10**, opening with *Resurrection*, a tense and captivating episode which sees the Earth devoid of Human life – until two androids illegally clone Cain, a Human male. The second episode is *Valerie 23*, in which disabled robotics expert Frank tests a prototype android companion with some disastrous results. Not as engrossing as *Resurrection*, but still quality viewing. It's – guess what – out now at £10.99 from Warner's.



The Babylon Project is a comprehensive and complex role playing game, ideal for those fans who'd like to involve themselves more deeply in the series. Set prior to and during **Babylon 5**'s first season, players must assume the role of a Human, Narn, Minbari or Centauri. From there, the game's story is laid out with the aid of a gamemaster who guides the players through to a conclusion. It's £14.99 from Titan (ISBN 1 852 86852 X) – but I think I'll stick to watching the show itself.



Wartime was Reeltime Productions' first independent spin-off from **Doctor Who**. This re-release (£11.99, out now) includes an interesting but woefully short 'making-of' documentary which I found far more entertaining than the mediocre hour or so of supposed drama.

Reviews by Tim Leng

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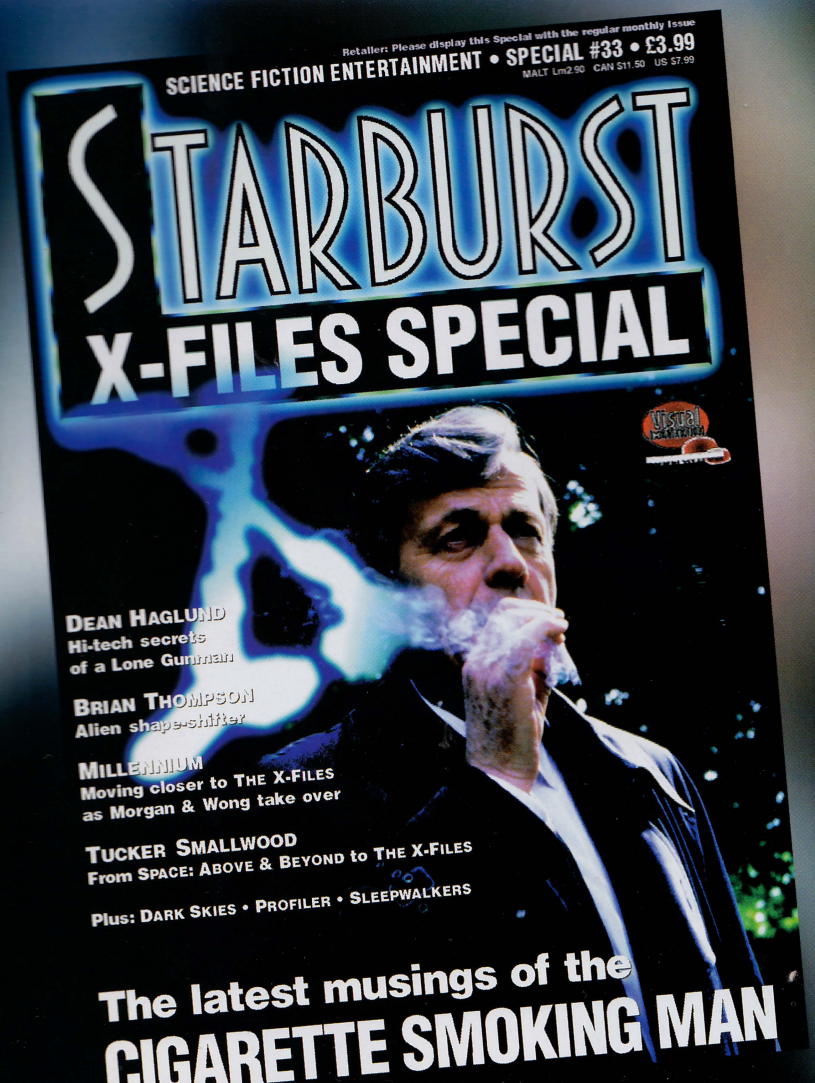

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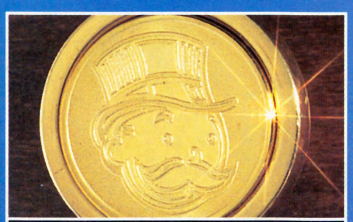

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